

# Autumn Pattern number of Vogue



October 1, 1914

The Vogue Company  
CONDE NAST, Publisher

Price 25 cents



**A**MONG FASTIDIOUS PEOPLE the name Carter has unconsciously become their guide in the selection of underwear.

The unusual features, the well-thought-out details and additional niceties of Carter's are so generally appreciated among the critical, that the selection of underwear has become merely a matter of sending an order for the same size and style in seasonable weights.

**Isn't this the way** Price has you want your never influenced us in the selection of materials. We have but one standard to which we have strictly adhered—the finest possible to secure. We thoroughly wash all our fabrics before they are made into garments. We distill all water used in our washroom.

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*The William Carter Company  
Needham Heights and  
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*Ask your dealer to show you the  
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Reg. U.S. Pat. Off.

# Knit Underwear

For all the Family



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To dine at Churchill's is accounted by New York's most critical people to be one of the most delightful features of metropolitan life.

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THE old-time English Furniture of Mahogany mingles so pleasingly its air of classic formality with a marked degree of comfort that its introduction into the Dining Room of to-day may be especially commended.

No more harmonious background for the display of Furnishings of this character can be conceived than the classically arched openings and pedimented doorways of the Adam Dining Room in our new Hampton Shops Illustrative Gallery.

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*Smart and Exclusive Models at Moderate Prices*

On sale in all our stores



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No. 303—Taffeta De Luxe Tailored Blouse in White only, new effect high Grograin silk collar, set-in sleeves, ball button trimmed . . . . . 5.00

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No. 306—Taffeta Basque Effect Blouse, finished with girdle of Taffeta, sleeves of chiffon, new standing collar; colors White, Black, Navy and Brown . . . . . 8.90



Arrived Paquebot "La France," August 20th

# SEVENTY-ONE PARIS

## First Shipment of a Purchase

*From the countries where war has been let loose have come many thrilling tales of refugees; but this is the first account of the difficulties met in gathering fashions in war times and in bringing them back to America for the start of the Fall season.*

*Packed in osier hampers, and taken in a swift automobile from Paris to Havre through the military lines, the gowns which we shall show today form the first important exhibition of new Paris Fashions given in this country for Autumn 1914.*

*The story of the search for them is so full of human interest touches, of thrills and pathos, of what is happening in this part of the world of Paris and what fashion-making in war time means, that we give it in full.*

### I.

When I reached Paris a few weeks ago in quest of the new fashions for the Wanamaker Stores, the city was hung with flags. They streamed from every window along the Boulevards and streets.

The wireless had told us of trouble in Servia, the railroad all the way down from Havre was patrolled with soldiers, but no one appreciated the seriousness of the situation.

"Is it a fete?" some one asked, lightly.

"No, it is war," was the grim reply.

### II.

A friend telephoned early the next morning:—"Better leave for London; if mobilization is declared you will have difficulty in getting out of the city. And there will be nothing to stay for—no fashions. Everything will be closed."

That evening this notice was posted:—

MINISTRY OF WAR  
CIRCULAR OF EXTREME  
URGENCY  
ORDER OF GENERAL MOBILIZATION  
THE FIRST DAY OF THE  
MOBILIZATION IS  
SUNDAY, AUGUST 2

All night long the city echoed with the tramp of feet, the singing of the "Marseillaise" and the famous "Chanson du Depart."

With morning came those scenes which one who witnesses them can never forget.

A quick good-bye, a clasp of the

hand, a kiss, a hastily brushed aside tear, and a cheery "There, there, little mother, it had to come some time, but it won't last long, and perhaps I may come home with the medal of honor"—and thousands of families were separated, never to be united again.

### III.

Americans and other tourists were in distress also, though not so seriously.

They found posted on bulletins this notice:—

Foreigners wishing to leave Paris must do so to-day (Sunday); those remaining must shortly obtain "Permis de sejour." Foreigners must leave the entrenched camp of Paris before the end of the first day of mobilization; that is to say, midnight to-night. They will have at the time of their departure to justify their identity to the Special Commissariat at the station. They will not be able to avail themselves of automobiles.

Crowds rushed to the stations and left for London at once. Others besieged the steamship offices for pass-

age home, taking steerage accommodations without a murmur. Still others waited to see what the new day would bring forth.

But by the next day conditions were worse.

Authority passed from the civic to the military. Banking operations were curtailed. Gold was unobtainable. One hotel after another closed its doors. Taxis and omnibuses were requisitioned by the military. The subway was crippled.

Only third-class tickets were sold to Havre and the journey there took eleven and one-half hours. Millionaires found themselves in cattle cars labelled "Thirty-six Horses," and they were glad to be there.

"What shall I do?" I said to myself. "Have I come three thousand miles for nothing; shall America have no Paris fashions this autumn?"

We shall see—

### IV.

I left the waiting crowds in front of the Embassy clamoring for passports. I left them in the ticket offices seeking transportation.

I turned away and started to make the rounds of the couturiers.

Callot was not ready.

Cheruit promised an exposition for the thirteenth.

"Women must have clothes, war or no war," said Madame Cheruit, "and those who make them must have a way to earn their living. Yes, we shall keep open and make what we can."

### V.

That day's tour, sad as it was, showed that some fashions were to be had.

"I will wait and finish my quest," I said, "and get home the best I can."

The great steamer *La France* was being held at Havre. "The sea is not yet clear," they said.

"Let me know the latest minute to leave Paris," I said to the manager of the Compagnie Trans-Atlantique.

Nothing demonstrates so clearly the superiority and authenticity of Wanamaker Fashions as the story of how they were brought from Paris this Autumn under the stress of war. No store stands so close to Paris at all times. No store has been given so greatly the confidence of Paris couturiers. No other store receives so directly the full inspiration of Paris. No store, therefore, can offer fashions so authentic and so superior as the Wanamaker Store. To make this point clear, we print in this issue of *Vogue* the following announcement made in the New York papers, August 26, 1914.

I went to the beautiful atelier of Paul Poiret. It was closed and the uniformed porter missing. I went around to the private entrance on the Faubourg St. Honore. I entered the courtyard. I looked into the windows. There I saw Monsieur Poiret, dressed in a soldier's uniform, surrounded by a crowd of weeping women, his devoted helpers.

I entered quickly. "I am going to join my regiment," said M. Poiret calmly. "An artist is nothing when a soldier is wanted—France needs men to-day, not artists."

"I have work to do, and I don't want to waste any time waiting for the boat to sail."

I arranged for an automobile to leave at a moment's notice.

I procured my passports and steamer accommodations.

I started again my visits to the couturiers.

Then came the great opportunity.

The House of Bechoff-David was forced to close. M. Bechoff also had been called to arms.

# JOHN WANAMAKER,



# —First Steamer from Havre Since the War

## GOWNS AND WRAPS

### of Two Hundred Garments

His entire collection was offered to me—at war prices; half the usual figures. I took them all—some two hundred garments. Sixty-four are in the present exhibit; the remainder are on their way.

"At last my quest is ended. I have succeeded," I said.

#### VI.

But I spoke too quickly. The real problems were still ahead. How to get the gowns on the boat? Trunks were barred from the trains. And they were too heavy for the automobile.

"I will try those huge French osier baskets," I thought. "They are light."

Into them the garments were packed and taken to my hotel.

Then I waited word from the steamship company.

Sunday morning it came. "La France sails to-night at midnight."

The big Daimler was summoned. With it came the manager.

At the sight of my luggage he was appalled. "We can't take all those pieces," he said.

"But that isn't all I have," I replied with a smile; "around the corner are two big baskets. I must take those also."

"No, no, no; it can't be done," he replied.

"Now I AM in trouble," I said in despair.

Those words and the way they were uttered I afterwards learned,

away. "La France" was to sail at midnight and we had to make the run through a great part of the French army.

We started, skirting the lovely old forest of St. Germain, and out through Conflans and on toward Rouen we sped.

My last look at Paris was sad, indeed. The city and its environs never looked so lovely. "Beautiful Paris, your wonderful buildings, your museums of art, your great workshops and stores, your priceless treasures—will they be here just the same when I return? Who knows?"

At Rouen we found it necessary to get a special police permit to travel after nightfall—"a laissez-passer de nuit." This we obtained through the courtesy of the Police Commissariat, and at 9:30 we proceeded again, taking with us a native boy to show the way to Havre.

Our difficulties seemed over. At high speed we flew along the smooth road.

But our troubles had only begun. "Halte!"

Seventeen times that word had been thundered at us.

Seventeen times we had been forced to halt and show our papers.

The minutes were slipping by and the France was to sail at midnight.

The seventeenth time we came to rest at a military camp only twenty-six miles from Havre.

Four armed sentinels barred the way.

An officer was routed out of bed.

3<sup>e</sup> Région  
Fait le 10/10/18 Laissez Passer

De nuit entre Rouen et le Havre  
l'auto 7555-I. M. Hoffmann  
main Daimler et deux personnes - Chauffeur  
Vanley



Le Chef G. M. de la 3<sup>e</sup> Région  
A. Hillel

The undated night passport, which caused the trouble at the camp

"En joue!" (get ready to shoot), roared the lieutenant.

For one second every one was petrified. Then the chauffeur gave the boy a push! "Get down faster than you ever did anything in your life," he said in French.

The boy clambered down. At a word two soldiers took hold of him and marched him away—under arrest. We never saw the lad again, but undoubtedly he was released in the morning and sent home happy

My departing memory of that midnight camp is of sentinels with pointed bayonets and a very angry adjutant.

The next morning we decided to go to Havre, as the Chicago was also there.

Three times we covered that bit of road, passing through the camp in the gray of the morning.

And great was our joy when we pulled into Havre to find that the France was still there, her sailing again delayed.

On her decks were the Americans who had been there idle for more than a week, while I was getting those much-wanted fashions in Paris.

The baskets, with their precious freight, and the other parcels were placed on board.

Four days later we sailed, reaching New York August 20, the first French ship to reach our shores since the war.

And the first—and latest—French fashions!

#### VIII.

While in Havre I wanted to get a photograph of the car which had carried the first Paris fashions to America. Loaded with the bags and baskets, we drew up the automobile in front of the Hotel de Ville as a good background, and the photographer prepared to make the exposure. But an official rushed up to us:—

"You will all be in jail in two minutes!" he cried. "Stop! Stop!" And so we have no photographs to show here as a souvenir of that wild night ride.

But the gowns are here!  
The gowns are here!

**The remaining 129 garments, which we could not bring from Paris with the 71 pieces, arrived on the "Flandre" in September. We shall also receive other models as they are created in Paris. Leadership under stress assures leadership also when traffic is open. The Fall and Winter Fashion Catalog is now ready and upon request will be mailed anywhere except in New York or Philadelphia.**

**JOHN WANAMAKER, New York and Philadelphia.**

saved me. The chauffeur was English. He understood them. And afterwards he said: "I decided to see you through, trouble or no trouble."

And see me through he did, as you shall see.

#### VII.

"We can manage those baskets," said the chauffeur, and after much trouble he tied them to the rear of the car, the manager expostulating all the time.

It was then four o'clock in the afternoon. Havre was 140 miles

He refused to pass us. Another officer was summoned. He examined the night pass and to our dismay found the Rouen Commissariat had failed to date it.

The car was surrounded by soldiers with fixed bayonets.

Now the officer was mad, indeed. "Where is the passport for this boy?" was asked—the boy we had taken on at Rouen. We had none.

"Descendez!" came the order.

The poor lad, frightened half out of his wits, made no move to leave the seat.

with the fee we had given him to act as courier.

Then the automobile was ordered to turn 'round and wait for morning. There was a bridge in front of us. In turning we got near the bridge. The officer thought we were trying to escape. "Halte," and the soldiers started to bayonet the tires.

How we turned I do not know, but we managed it, without losing either our tires or our lives, and back to the nearest town we went with a sad heart, thinking we had missed the boat.

# NEW YORK AND PHILADELPHIA



# Don't Miss the Treat in Store for You in These Books



JAMES MONTGOMERY FLAGG

Marjorie Benton Cooke

(From a pen and ink sketch by James Montgomery Flagg.)

## BAMBI By Marjorie Benton Cooke author of "Dr. David," etc.

Bambi is here! She arrived on the 26th of September. Do you know her?—have you heard of her? Don't make the mistake of missing her.

First "Bambi" captivated her publishers—two of them. Then she set out to storm the citadels of the booksellers all over the country—and that is harder work than the Germans had at Liège. But she got them all, did "Bambi."

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By Booth Tarkington, author of "The Gentleman from Indiana," "Monsieur Beaucaire," etc.

Booth Tarkington's story of a boy is undiluted fun from beginning to end. You'll laugh as thirty thousand others have before you over the adventures of this irrepressible youngster.

Fourth large printing. Really illustrated by Gordon Grant. Net \$1.25.

A New Book by the author of "Joyce of the North Woods"



## "The Place Beyond the Winds"

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Author of "Joyce of the North Woods,"  
"A Son of the Hills," etc.

In Priscilla, the daughter of Nathaniel Glenn of the In-

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The Latest Romance by "The Novelist of the Home"

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### D'Artagnan

Width 5"—Height 9"

*Dumas's hero adventurer is here modeled into a man as we might picture him, "alive," quick, his foil broken at his feet, and a smile on his face. Could we ask a more gallant figure.*

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Width 5"—Height 9"

*Certainly this is a nude of exquisite beauty and grace. The maiden, refreshing herself at the clear, cold pool, has found her reflection one that is pleasing, and the frog, in his admiration, questions not the trespasser.*



### Elephants

Width 5"—Height 6"

*These two elephants, pushing with all their strength, will hold your books in place.*



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East of the Mississippi. For delivery West of the Mississippi add 50 cents

All from the original conceptions of the famous American Sculptor, *J. Renfrew Dean*

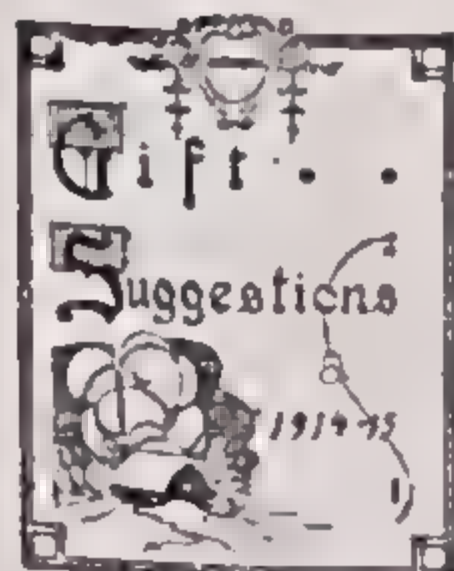
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"Artbronz" Book Rocks are made of a heavy bronze seamless deposit over a baser core. They have all the finish and durability of the finest bronzes at one-tenth the price.

In addition, we guarantee to return without question the purchase price if you are not entirely satisfied.

"Artbronz" is the standard of perfection and has been for the past five years.

Our suggestion is, if you live in any one of the cities mentioned below, that you go to the dealer there and see these Book Rocks for yourself. If you are not convenient to any of these stores send Money Order or cheque direct to us stating the Book Rocks you desire.



### This Catalogue "Gift Suggestions"

Will assist you in making a selection for a gift or use in your home. Illustrates 11 other models—now ready for distribution—Send for it to-day—

*Free on Request*

Address Dept. V

## KATHODION BRONZE WORKS

Retail Department, Sixth Floor

501 FIFTH AVENUE

NEW YORK

### :: List of Exclusive Agencies ::

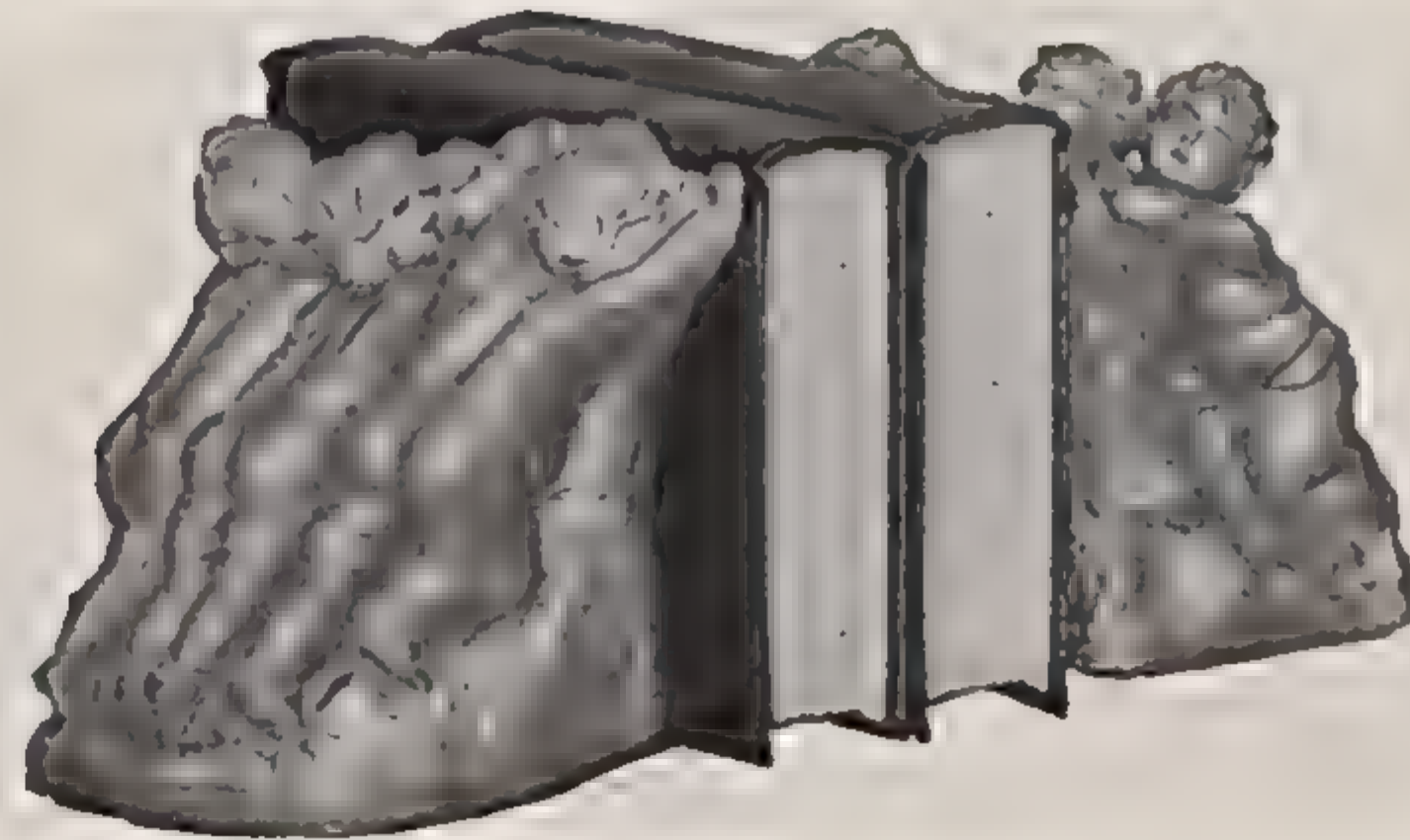
Atlanta, Ga., M. Rich & Brothers Co.	Detroit, Mich., L. B. King & Co.	New York City, Gustave Stickley, The Craftsman
Baltimore, Md., Hutzler Brothers Co.	Fort Wayne, Ind., Parrot Studio & Art Store	Philadelphia, Pa., Wright, Tyndale & Van Roden
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### Lazy Student

Width 5"—Height 7"

*This lazy page has turned from his duties to what he finds more to his liking. He evidently is a great book lover, but we fear the volumes strewn about him are the most exciting novelties of his time rather than the volumes of a student.*

*An exceptionally appropriate book rock.*



### Babyhood

Width 5"—Height 6"

*These three little cherub-like figures in their playfulness would push over your books, if they might, but the chubby little figures are just able to keep them upright for you. This is an exquisite piece that all should like.*

### Evil Spirit

Width 5"—Height 8"

*A splendid Indian figure with muscles taut—his body tense—his face expressing his awe and fear of the Evil Spirit.*





# HOW TO ORDER VOGUE STOCK PATTERNS

After making your selection from the patterns in this supplement, consult this table of measurements before ordering. Then use the order blank below or write a letter—which ever may be more convenient. To avoid delay in delivery, please make certain that your order is accompanied by the correct remittance in check or money order.

## Table of Measurements

In ordering waists, determine the size by the bust measure. In ordering skirts, be guided by the hip rather than the waist measure. Price, 50 cents each for waist, coat, or skirt; \$1 for negligées, long coats, or complete costumes.

### WOMEN'S PATTERNS

Size of Bust Inches	Size of Waist Inches	Size of Hips Inches
34	24	35
36	26	37
38	28	39
40	30	41

Girls' models in Regular Stock Patterns, in sizes 14, 16, and 18 years, cost 50 cents each for waist, short coat, or skirt. Order girls' patterns by age, being guided by the following list:

Age	Bust	Waist	Hips	Length of Skirt	Sleeves
14 years	33	27	35	33	16
16 "	34	28	36	35	17
18 "	36	29	37	37	18

Children's models in Regular Stock Patterns, in sizes 6 months to 12 years, cost 50 cents each. Order children's patterns by age, being guided by the following list:

Age	Chest	From Neck to Bottom of Skirt	Sleeves
6 mo.	22½	20	8½
1 yr.	23	20½	9
2 "	24	22	10
4 "	25	24	11
6 "	26	26	12
8 "	28	28	13
10 "	30	30	14
12 "	32	34	15

## SPECIAL ORDER BLANK *for* VOGUE REGULAR STOCK PATTERNS

VOGUE, *Date*.....  
443 Fourth Avenue, New York.

Enclosed find \$....., for which please send me the Vogue patterns listed below:

Pattern Number	Size	Price
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....

Name.....  
Street.....  
City..... State.....

# VOGUE MAKES THREE KINDS of PATTERNS

Vogue Patterns will meet *any* dress requirements. For, as you know, the successful use of Vogue Patterns depends, not alone on the materials with which you make them up and the skill of your seamstress, but upon your judicious selection of the special kind of Vogue Pattern that fits your need. Vogue, therefore, makes *three* kinds. Before ordering read this column carefully.



No. 2742-43

## 1. Vogue Stock Patterns

These are the models which Vogue itself selects from the season's smartest designs and makes up in stock sizes only. This supplement (pages, 74 to 87) contains all the new season's designs. Patterns come flat, not pinned, and with each pattern comes a slip which tells what materials to use. Though smart and advanced in line, Vogue Stock Patterns are exceptionally simple and easy to use.

Vogue Stock Patterns are uniformly priced at 50 cents for waist or skirt, and \$1 for complete costume. Sizes 34, 36, 38, 40, bust; 24 to 40 inches, waist.

## 2. "Non-Stock Specials"

From the very practical designs shown in its famous department, "Smart Fashions for Limited Incomes," Vogue will cut to your order, but in stock sizes only, patterns particularly adapted to one who would dress fashionably on a moderate outlay. When reading "Smart Fashions for Limited Incomes" (see page 58 of this Vogue), remember that you may always have the pattern for any garment there described.

Prices, in sizes 34 to 40, \$2 for complete costume, \$1 for skirt or waist, and \$1.50 for three-quarter-length coats, wraps, and negligées.



## 3. Cut-to-Individual Measure

Vogue will cut to your own measurements a special pattern for *any* Vogue gown, waist, skirt, or suit that appeals to you. Simply send the sketch or photograph from Vogue, with your measurements. (Vogue will supply a special measurement form on request.) The pattern comes pinned together—a replica in tissue paper of the model you have chosen.

Prices for Vogue Cut-to-Individual Measure Patterns are: Complete costume, \$4; waist or skirt, \$2; three-quarter-length coat or wrap, \$3; and children's dresses, \$2.



With these three kinds from which to choose, there is always a Vogue Pattern for every dress emergency, as well as for all regular requirements. Look upon Vogue not as merely a picture book of gowns for other women, but as a great catalogue from which you can instantly choose *any* gown that strikes your fancy.

VOGUE PATTERN SERVICE  
443 Fourth Avenue, New York City



# The Slender Woman and Her Gossard are True Friends

EVERYTHING she wears from boots to "chapeau" reflects her slenderness and oftentimes emphasizes it unless she is extremely careful in the selection of her apparel. She must select each garment carefully and her corset demands the greatest attention.

*Thousands and tens of thousands of slender figures have been successfully fitted to Gossard corsets.*

We have studied every known type of slender figure and the result of this study is reflected in the models we now have for slender women.

Slender figures are the most difficult to corset. The absence of a full bust, rather large hip bones, added to a small waist, is a problem in corseting that is not easy to solve. Yet we have solved this problem times without number and *here is how.*

First we grouped the various slender types, and designed a corset to fit each type. The boning in these models was reduced to the minimum. Special materials were selected which combined beauty with lightness and long wearing service.

Then every slender type fitted in our own stores for a period was analyzed, to see just wherein the slender figure needed special corseting. As a final check we fitted slender women and had them test these models before they were offered to you.

Some models are for the woman who likes the appearance of a fuller bust, others have long skirts with elastic inserts to give a smooth, taut line in the back. Other models fill in the hollow back and give a fuller waist line, while still others are used to give a smooth hip line.

The slender woman is a true friend of her Gossard because it helps her appear just as she wants to—graceful, chic, with a suggestion of the fuller figure which nature has not provided.

There are many models to choose from, one as low as \$3.50, others at \$8.50, \$10.00 and \$25.00. Regardless of the price you pay, you know that you will be perfectly satisfied with your Gossard because there is a model for every type of figure and a price for every purse. You can see these models in your own city at the store which sells Gossards.



## TWO MODELS FOR THE RATHER SLENDER FIGURE



Model 510

**Model 510** A corset with only 6 bones—each one strapped with satin. Trimming very dainty. Has elastic section in back of the medium length skirt. At the price it has no equal. **\$6.50**

**Model 652** A topless model—having a girdle of elastic at top and 4 inserts at bottom. Very lightly boned and exquisitely finished. Developed in a Brocaded Silk Batiste. **\$12.50**



Model 652

TABOT SHOWS US A PHOTOGRAPH FROM MAISON BERNARD, PARIS, GIVING AN IDEA OF THE GRACE AND CHARM OF A PERFECTLY CORSETED FIGURE. EVEN IN THE LONG STRAIGHT LINES OF THIS SMART TAILLEUR, THE FIGURE IS DISTINCTLY EMPHASIZED BY A FAINT SUGGESTION OF SLENDER CURVES.

## The H. W. Gossard Co.

GOSSARD CORSETS ARE SOLD IN EVERY CITY AND IN—

### LONDON

Marshall & Snelgrove, Ltd.

### CHICAGO

37 So. State St. 64 E. Madison St.  
310 So. Michigan Ave.

### NEW YORK

Bonwit Teller & Co. James McCreery & Co.  
Best & Co. McCutcheon & Co. Olmstead Corset Co.  
Abraham & Straus, Brooklyn

### PARIS

Galleries Lafayette  
Aux Trois Quartiers





# SALES AND EXCHANGES



## Wearing Apparel

**WANTED:** Summer riding habit for side saddle. Linen or light weight cloth. Hat, boots. Must be good maker. Reasonable. Size 36, tall. No. 238-B.

**A** YOUNG lady, 26, wishes to purchase regularly from another who dresses in perfect taste, an afternoon street costume being at present especially desired. Size 34. No. 239-B.

**WANTED:** Lingerie gowns, net or embroidery (hand), size 38. Middie blouses, boy 6 years, also white coat and hand-made dresses for girl two years. No. 240-B.

**ONE** black shawl, 58 in. sq. with border, fringe and embroidery—\$75. One Champagne shawl, 60 x 64, with fringe and embroidered—\$125. Suitable evening wraps or gowns. No. 742-D.

**FOR SALE:** White homespun suit \$20. Old rose ratine suit \$15. Blue cotton crepe maternity dress \$12. Black broadcloth and velvet suit, fur trimmed, \$30. All size 36. Excellent condition. No. 745-D.

**BOY'S** blue serge blouse suit, blue chinchilla overcoat and polo cap, black and white check reefer and hat—Best's—all size 6 years. Like new, sell account going South. No. 748-D.

**STUNNING** green cloth suit with possum fur cuffs. Excellent style and unsoiled. Size 36. Cost one hundred thirty-five dollars. Sell thirty-five dollars. No. 749-D.

**FOR SALE:** Dark blue velvet corduroy suit, Franklin Simon model, long coat. Good condition, size 36—\$15. No. 750-D.

**YELLOW** satin evening gown with long beaded tunic, beaded waist. Size 36 or 38. In good condition, \$15. No. 751-D.

**WHITE** taffeta, double purple net overskirt and purple net waist over white. Size 36. \$10. No. 752-D.

**SELL** at sacrifice, account mourning, black and white striped tailor made suit, advanced winter model, never worn. Size 36. Skirt length 41. No. 753-D.

**BOY'S** Eaton suit, size 10-11, grey trousers, black vest and coat, extra white vest, worn to dancing class four times, like new, half price. No. 754-D.

**BLUE** chiffon velvet three piece suit with moleskin collar. Size 36. Skirt 37. Sell \$60. Orchid satin tulle and lace panniers. Suitable for remodeling. Sell \$25. No. 758-D.

**BEAUTIFUL** blue crepe-de-chine negligee, never worn—\$10. Size 36-38. Half price. Genuine Japanese embroidered bedroom slippers. Size 4, blue—\$3. Also coral cameo ring—\$8. Bargains. No. 760-D.

**TWO** hundred and twenty-five dollar imported evening gown—sell \$50. Two model dancing frocks costing \$175—sell \$40 each. Velvet dress and coat, cost \$250—sell \$50. Suit and waist \$40. Like new, suit dresses, hats for miss 16. No. 762-D.

**FOR SALE:** Gentleman's broadcloth coat, lined with mink collar, and cuffs of Persian lamb. Very handsome. Price \$100. No. 763-D.

**FOR SALE:** Nobby Man-tailored Top Coat, black and white English mixture, beautifully lined, size 38, never worn. Cost \$45—sell \$20. Write for details. No. 764-D.

**FOR SALE:** Magnificent real lace gown, made over canary satin. Latest mode. Never worn. Size 38. Cost \$125—sell for \$40. No. 768-D.

## Professional Services

**WOMEN** desiring extra spending money can secure good commission by referring their friends to me for trunks, especially wardrobe trunks. No. 547-C.

**A** WOMAN of culture and pleasing personality desires a position as chaperone or companion. Competent to assume charge of large establishment. Highest references. No. 560-C.

**WOMAN'S CLUB** papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 561-C.

**YOUNG MAN,** designer, cutter and fitter, would like to connect himself with an exclusive ladies' tailoring establishment. Best references. No. 579-C.

**WANTED:** Position as governess to small children, or as a companion to elderly or middle-aged lady. Young, well educated, with good references. No. 588-C.

**WANTED:** Young lady as governess and companion in family of lady studying art in New York. Smith College girl preferred—'06 to '10. No. 589-C.

## INTEREST

**"T**o me it is the most interesting page printed regularly by any magazine in America." This opinion of Sales & Exchanges reflects, we think, the views of a great many readers. This page has no illustrations; its contributions are not by famous authors; there is little appeal to the eye—and yet, for sheer interest, we would match it against any single page in any magazine.

Even if you haven't found this out, read carefully the sixty-one little messages from other Vogue readers that appear here in this Vogue. What do you think of the excellent wearing apparel that is offered—or the collection of old laces—or the antique English trencher—or the diamond heart? Things like these are crowded into every column; if you skip even one of them, you may miss finding the very thing you want.

And if you have anything to dispose of, anything under the sun, here is your opportunity to place it before all Vogue's readers at one stroke. But there will be no publicity, for only Vogue and the other woman will know your name.

### When Inserting Messages on this Page

Send your announcement for this page to us when you wish to sell or buy anything. It will cost \$2 for 25 words or less. Additional words, ten cents each. We should have your message for the November 15th Vogue not later than October 10th. Send check or money order with advertisement.

### When Answering Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

**SALES AND EXCHANGES SERVICE**  
Vogue 443 Fourth Avenue New York City

## Professional Services—Cont.

**E** DUCATED couple, living country and understanding scientific care children, will, in order to provide superior education own children, assume care child. Infant preferred. Highest references. No. 590-C.

**YOUNG** lady just returned from Paris would like to teach piano. Pupil of Mme. Jaell. New York and vicinity preferred. No. 591-C.

**YOUNG** woman, well educated, would like position as companion to lady of refinement. No objection to travel. References exchanged. No. 592-C.

**CLUB** papers prepared for clubwomen by a practical clubwoman who is a college graduate. Rates reasonable. No. 593-C.

**SECRETARY**—Young lady graduate of the arts course of a reputable woman's college desires position as private secretary. Applicant is a stenographer. Location immaterial. References exchanged. No. 594-C.

**WANTED:** By refined, capable young lady, position as housekeeper or companion, or any sort of occupation for part of the day would be desirable. No. 595-C.

**YOUNG** woman, who has traveled extensively and been educated abroad—speaking French fluently—desires position as governess to small children, or companion. Excellent references. No. 596-C.

**YOUNG** lady, exceedingly fond of children, wants few little girls under 10 to tutor in her attractive home near New York during the winter. Reasonable terms. No. 597-C.

**LADY** wishing excellent care during confinement can find it in home of competent physician, wife trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

## Professional Services—Cont.

**YOUNG** lady desires position as companion or governess. No objections to country or traveling. California preferred. No. 599-C.

**WANTED:** Position as companion or to care for invalid. Canadian, young, well educated, hospital experience, fond of traveling. No. 600-C.

**CHARMING** young Southern woman, twenty-two, desires position as companion, or secretary. Well educated, knows shorthand and typewriting. Not averse to travel. References exchanged. No. 601-C.

**YOUNG** lady of refinement and experience, at present teaching, is desirous of forming select Saturday afternoon class—limited in number—of young misses from 12 to 15 years of age for purpose of visiting and studying the various points of interest in and around New York. References exchanged. No. 602-C.

**THE** paper you are to read before your club members this season should reflect your individuality. Such papers prepared wholly or in part to fit your personality, by a clubwoman, experienced as a newspaper writer of special topics and character sketches. Well fitted to coach you also in the proper delivery of any paper or reading. All inquiries held strictly confidential. No. 603-C.

**WOMAN** of refinement desires position as visiting tutor, kindergartner (Montessori system) or chaperon. New York and vicinity preferred. No. 604-C.

**REFINED** young lady with complete education desires position as social secretary to lady. Very capable of instructing in the latest dances. No. 605-C.

**LADY** of refinement would like position as chaperon or companion. Speaks German and French, lived years in Europe, trained nurse. References in Boston and New York. No. 606-C.

## Professional Services—Cont.

**YOUNG** gentlewoman of the South desires any position that a lady could fill in a refined family, as a social secretary, companion, housekeeper, etc. Willing to travel, can do fine sewing. References exchanged. No. 607-C.

**REFINED** lady wishes to correspond with parties desirous of a chaperon for young lady or school girls or with widower who wishes a housekeeper. References exchanged. No. 608-C.

**WOMAN** of refinement, accustomed to travel, desires position as companion or chaperon or house-mother to take the place of parents, away on trips. No. 609-C.

**YOUNG** matron desires position as secretary. Capable to take charge of correspondence, accounts, etc. Artistic handwriting a specialty. Location Boston or suburbs. No. 610-C.

## Miscellaneous

**LADIES** interested in Church Fairs, Sales or Exhibits should learn where to get rare foreign needlework, something different, on excellent conditions. No. 674-D.

**SEVERAL** high grade wardrobe trunks of different sizes and qualities at a sacrifice. Never used. No. 709-D.

**A** PARTMENT for rent; most unusual opportunity. Completely furnished—piano, linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms all very light. Near Central Park, one block from subway and elevated stations and four car lines. 12 minutes from theatre and shopping centers. Moderate rent. References required. No. 731-D.

**FOR SALE:** One \$200 mahogany Victor-Victrola, nearly 700 Victor records, original price from 75c to \$7, and 100 Columbia records, original price from 65c to \$3—all at half price. Will sell records separately or price for entire outfit—\$485. No. 743-D.

**WISH** to correspond with person who would buy regularly, clothes of my family, consisting of girl 16, girl 9, and my own things, large 36. No. 744-D.

**FOR SALE:** One white, tufted, Navajo rug, 50 in. x 68 in. Made by special order, perfect condition. Price \$50. No. 746-D.

**FOR SALE:** Lady's mahogany writing desk, \$25—now \$12.50. Real red leather davenport—cost \$75, sell \$40. Gold curio cabinet, cost \$75—sell \$50. No. 747-D.

**ANTIQUE** rugs, blended sable scarf and flat muff, exquisite rose point collar. Two French hand-embroidered bed sets, full size, never used, sell reasonable; other linens new, bargains. No. 755-D.

**FOR SALE:** Diamond Heart, entire platinum setting, on platinum chain, diamonds pure white. Large diamond in center. Unusually handsome. Cost \$1000—sell \$700. No. 756-D.

**OLD** hand-woven blue and white coverlet, heavy fringe, \$25. Also Paisley shawl, both perfect condition; also mahogany davenport, fine condition. No. 757-D.

**FOR SALE:** Collection of old laces, both black and white, cannot be duplicated in America. Shawls, handkerchiefs and odd pieces; also camel's-hair shawls. No. 759-D.

**SACRIFICE** small antique Senna Rug, especially fine weave, rare colors—\$60. Antique Melodin, good condition, beautiful octagon-shaped legs, suitable desk or table—\$50. No. 761-D.

**OLD** English trencher of carved mahogany for sale, 4 ft. 5 in. high, 4 ft. 8 in. at back and 5 ft. 2 in. long. Brought by member of family in 1600 from England. Photograph if desired. No. 765-D.

**ANTIQUE** hat rack with marble seat and drawer, and cherry wood double bed, old and fine, for sale, 3 feet high; also modern amethyst necklace made by Spaulding, Chicago; fine gold workmanship. No. 766-D.

**FOR SALE:** Exquisitely hand-embroidered center-piece, 36 inches. 18 large American Beauty Roses, scalloped in white. Will lend a charming touch to any dinner party—\$35. No. 767-D.

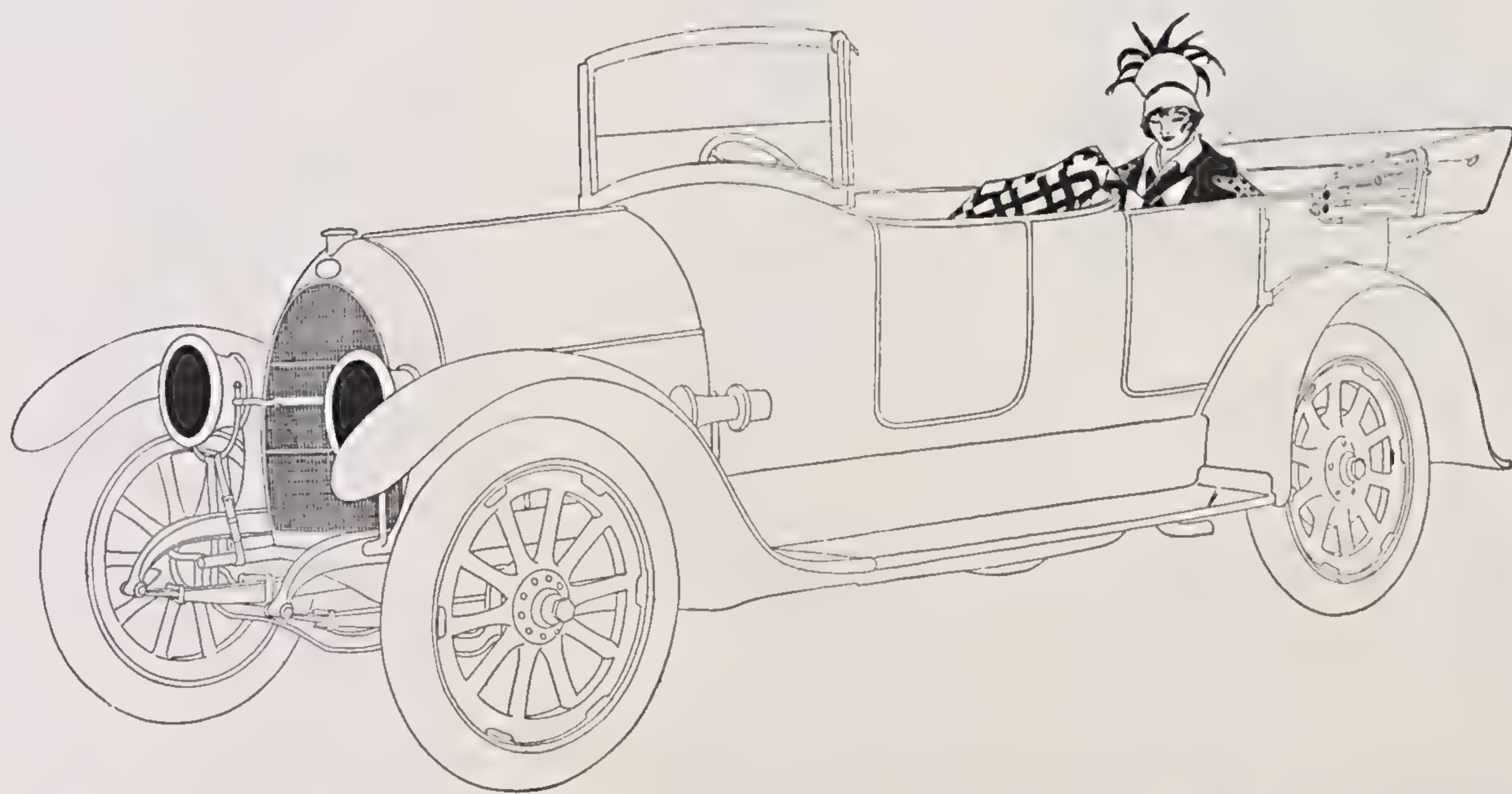
**FOR SALE**—Exquisite bed spread, light green satin embroidered in gold thread. Very large size. Used once. Cost \$175—Sell \$75. Send on Approval. No. 741-D.

**WANTED** bedding, sheets, quilts, counterpanes, towels, table napkins. Good cotton not too fancy, slightly used and reasonable. No. 237-B.





# The FIAT Light "30"



It takes an *unusual* car to interest motorists today. The new Fiat Light "30" Five Passenger Model, is an *unusual* car—a revelation to even present Fiat owners.

Its Price of \$3,600 is *unusual*. There is no imported car with equal merit and none selling at such a low price. This includes a smart 5-passenger body, beautiful upholstery, one man top, double acting windshield, electric starting and lighting systems.

Its power is *unusual*. The silent 30 H. P. monobloc motor pulls like 60 H. P. when 60 H. P. is needed.

Its speed is *unusual*. "A mile a minute," holding the road beautifully, with no vibration.

Its weight is *unusual*. This Fiat chassis (116-inch wheel-base) weighs only 2100 pounds and turns easily in the narrow streets.

Its comfort is *unique*. Never before has so comfortable a car been produced.

There are *Unusual Features* in the other Fiat cars of 20-30, 55 and 50 H.P., the latter being of 6-cylinder type. When may we give you a demonstration of the new Fiat models?



## FIAT MOTOR SALES CO.

Broadway, at 57th St., New York  
838-841 Boylston St., Boston

95 Washington Ave., Albany, N. Y.  
26 28 Snow St., Providence, R. I.







Master chair, designed and executed in the Tobey Studios and Shops for the Minneapolis residence of Mrs. Chas. G. Gates.

## Tobey Made Furniture

is the achievement of an artistic ideal, rather than of a commercial ambition. It is a product of the fine arts rather than of a manufacturing process. It is the result of a sincere and deliberate intention to attain perfection, rather than of a strained attempt to outdo business competition.

The beauty of Tobey-Made Furniture lies not only in the richly grained surfaces of the rare woods from which it is made, nor in the always graceful lines of its design, nor in the exquisiteness of its carvings and decorations. It is an organic beauty—that of perfect structure, of fine workmanship throughout, of consistent execution of the parts which are not exposed to view.

Tobey-Made Furniture is the fruition of two generations of experience and single-purposed effort. It is neither experimental nor outre. It represents the faithful and rigid application of the highest standards of design and construction. It has long been in service in some of this country's finest residences and more exclusive clubs.

With the Tobey Service in interior decoration, it offers an opportunity which we earnestly invite you to investigate.

# The Tobey Furniture Company

CHICAGO: Wabash Avenue and Washington Street

NEW YORK: Fifth Avenue at Fifty-third Street



BETTER  
BABIES

## The Baby Cariole

The healthiest babies are handled least. The Baby Cariole will save the lifting and carrying that would make yours tired, cross and nervous—and may permanently improve his health.

It is both movable crib and playroom. Baby can sleep or play outdoors in it for hours. Made with white enamel frame, silver-finished wire screens, noiseless rubber tires and sanitary mattress on woven wire springs. Gives abundant light and air and freedom for his legs, with absolute protection against floor drafts and every kind of harm, day and night.

### Write for Free Illustrated Booklet

If you are not interested, let us send it to some friend who is.

The Baby Cariole is collapsible and fitted with a special canvas bag for convenient storage or for traveling. Easily set up again without tools. If your dealer cannot supply you, write us to supply you direct.

THE EMBOSING CO., 10 Pruyn St., Albany, N. Y.  
Makers of "Toys That Teach"



Ideal—Winter and Summer

Shampooing  
with Packer's  
Liquid Tar Soap  
enhances the  
beauty and health  
of the hair.

A generous  
sample sent on  
receipt of 10c to  
cover postage.

The Packer  
Mfg. Co.  
Suite, 87k  
81 Fulton Street  
New York City







## Beauty and Style

Not until you wear a Warner's Brassiere will you realize how perfectly they fit, and how exquisitely the delicate laces and embroideries harmonize with the daintiest lingerie—indeed it is a beautifully fitted lining—background, if you please—for your sheerest waist.

Call at your favorite shop and ask to see

*Warner's  
Brassieres*

designed with the most minute consideration of every detail—a brassiere that adequately supports and shapes the form above the waist.

Our intimate fashion connections enable us to create well in advance—you will always find at your shop the newest design.

*Fifty Cents to Five Dollars*

The Warner Brothers Company

New York  
225 Fifth Avenue

Chicago  
367 W. Adams Street

San Francisco  
28 Geary Street

Registered  
Trade Mark



Established  
Half a Century

## For the Bride's Trousseau—

When the time comes for that most discriminating and joyful shopping—the acquiring of a trousseau—prospective brides are very apt to come to McCutcheon's, assured of the fact that there they can find everything they want and just the style or design they hoped for.

The merchandising basis of this is the fact that—

—in **Table Linens** we have hundreds of designs to choose from—the widest range in America, and many of them exclusive patterns obtainable nowhere else.

—in **Fancy Table Linens**, hand embroidered or lace decorated, we carry an endless variety selected from the best markets of the world.

—in **Bed Linen, Towels, and Bed Coverings** everything imaginable and desirable is included.

—in **Handkerchiefs**—This department is practically a whole store in itself and a famous one, for who does not know McCutcheon's handkerchiefs?

—in **French Lingerie** the assortment is so complete, the garments are so beautiful, that we feel safe in inviting comparison with any other similar department in the country.

—in **Silk and Knit Underwear** we have every kind, in every size and every style.

—in **Hosiery and Neckwear** you will find the choicest and daintiest conceits that Paris has to offer.

McCutcheon's is not a "big" store, it is a specialty shop of a few related departments—but it is the biggest treasure home of fine linens in America.

We have a pretty Trousseau Booklet, which is a great help to purchasers because of its "Outfit Lists".

Mailed without charge on request, or obtainable in the store.

*Mail Orders Receive Our Prompt Attention.*

**James McCutcheon & Co.**  
Fifth Avenue, 34th and 33d Streets, N. Y.



# MODART CORSETS

Front Laced



## Displayed By The BEST RETAIL STORES

MODART CORSETS are sold by the best retail stores throughout the country. This point means much to you who seek style, comfort and high quality materials in a corset. For the best stores can only handle the best merchandise.

And so, MODART front-laced CORSETS are chosen annually by America's leading stores as the best front-laced corsets made.

An expert corsetiere at any good store will gladly show you the new fall modes in MODART CORSETS if you will ask to see them.

Write us for the MODART STYLE BOOK—sent free on request.

### Modart Corset Co.

New York Office  
553 Fifth Avenue

Studios and Shops  
Saginaw, Mich.

A complete line of MODART designs can be seen at the principal stores throughout the United States, among which are

Boston, Wm. Filene's Sons Co.

New York, Saks & Co.

Pittsburgh, Joseph Horne Co.

Chicago, Marshall Field & Co.  
Carson, Pirie, Scott & Co.  
St. Louis, The Famous & Barr Co.  
San Francisco, Raphael Weill & Co.



## THIS AUTUMN LET VOGUE SHOP FOR YOU

IT should mean much to you this autumn to do your shopping in New York City. There is everywhere an immense amount of confusion about the styles. Ordinary sources of information are closed. Your local shops may spread before you an assortment of unauthorized styles from which you will hardly dare to choose.

Vogue's authority as well as Vogue's help will be worth everything to you in this time of confusion and perplexity.

Remember that the Shopping Service will buy for you any gown or hat or other article that you may find on *any* page of Vogue, from the front cover to the back. You will have, too, the benefit of Vogue's knowledge and Vogue's advice; for our shoppers will make an even greater effort to study your personal needs and requirements.

During these troubled weeks you may safely rely on Vogue. Before ordering any article, great or small, please read these suggestions.

1. Please write very plainly, especially name and address. When answer is required, enclose stamped envelope.
2. When ordering any article mentioned in Vogue, give the date of issue and number of the page.
3. Enclose check or money order, payable to the Vogue Company, to cover the cost of the articles desired. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded promptly.
4. If your remittance is insufficient, you will be notified; articles cannot be forwarded until the full amount has been received.
5. Unless otherwise requested, all purchases will be sent express collect. When approximate amount is enclosed for the purpose, charges will be prepaid. Orders cannot be sent C. O. D. When ordering small articles, include sufficient postage so that they may be mailed.
6. Only when special arrangements are made in advance will articles

be sent with the privilege of returning them. When you return any such article, send it to the Vogue Shopping Service and *not* to the shop. Your remittance will be refunded when the article is received, but express charges both ways will be at your expense.

7. The Vogue Shopping Service will not open charge accounts, nor undertake to charge purchases to your individual account with the shop from which they are bought.

8. When ordering garments of any kind, be sure to state sizes and to give the fullest possible instructions as to material, style, color, etc.

9. Whenever possible, please name a second choice in case the article you desire is no longer in stock. Also please let us know if you can wait for a fortnight or two weeks in case what you order is not in stock or has to be specially made for you.

10. Since every moment of available time is now spent in filling orders, Vogue cannot undertake to send samples.

When ordering any article advertised in Vogue, remember that it will save time to write direct to the shop or manufacturer that offers it.

VOGUE SHOPPING SERVICE  
443 Fourth Avenue  
New York City





## What Does "Colonial" Mean?

THE name is misleading. The quality called "Colonial" has nothing to do with time or periods of history, for it is old as art itself. It should be named to denote purity, restraint—for it is created only where artists strive to reduce beauty to the simplest terms.

It is the style that puts art to the severest test. No florid designs to conceal a faulty outline, no complicated curves to shadow over wrong proportions—each detail in bold relief, the whole in pitiless full-light.

For these reasons, the perfect Colonial Silverware never grows wearisome, but is always restful and harmonious.

By these standards, judge the typical Reed & Barton "Waverly" pattern here shown. You can find our wares at any leading jeweler's and can distinguish them by the little Eagle and Lion trade mark.

*Send for our book, "Chats About Silver"  
—filled with needed information for  
Silver lovers and pleasingly written.*



## Reed & Barton



Taunton

Fifth Ave. and 32d Street, 4 Maiden Lane  
Boston Chicago San Francisco

Represented at

Massachusetts

- - - New York  
London Paris



Established 1824





# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

## New York

THERE is one music school in America that Ignace Jean Paderewski not only commends and endorses but pronounces, in many cases, to be equal to any musical institution abroad. It is the

### Elinor Comstock School of Music

41 East 81st Street, New York City

This emphatic endorsement of Paderewski's points out the way for those Americans studying abroad to finish their education, notwithstanding the closing of many foreign musical centres.

The Elinor Comstock School of Music stands foremost among the American schools and academies of music. It gives young girls a thorough musical education with home life and care, without neglecting other studies necessary to make the young woman's education complete. It may also be added that the Elinor Comstock School of Music possesses the distinction of being the only school where pupils are given the opportunity of associating with the foremost celebrities of the artistic world. Resident and day pupils accepted. Fee \$1500 and \$500. The School will gladly forward its catalogue to any Vogue readers who are interested in its work.

MISS ELINOR COMSTOCK

*Pupil of Leschetzky*

41 East 81st Street New York City  
Formerly at 1000 Madison Avenue

## A School That Teaches Diction and Presence.

### The Henderson School of Oratory and Dramatic Arts

Prepares young men and women for the public platform and the stage. It gives private lessons in diction and social conversation; it teaches poise and self-confidence in society and corrects faults of schooling and of speech.

*Booklet on request.*

Professor Alfred E. Henderson

*Specialist on the Speaking Voice*

Aeolian Hall :: :: New York City

## THE FINCH SCHOOL

On account of the unsettled condition of Europe, which will prevent many girls from going abroad for study, the Finch School has made arrangements for additional accommodations and offers those girls unusual advantages in Art, Music, Modern Languages, as well as General Courses.

Applicants must make personal visit or be recommended by former pupils or other friends of the School. Fees \$1350.

61 East 77th Street, New York City.

**AMERICAN  
ACADEMY  
OF  
DRAMATIC ARTS**  
FOUNDED IN 1884

Connected with Mr.  
Charles Frohman's  
Empire Theatre and  
Companies

FRANKLIN H. SARGENT  
President

For Catalogue and Information, apply to  
THE SECRETARY, ROOM 162, CARNEGIE HALL, NEW YORK

### THE BRYANT SCHOOL for STAMMERING

An institution for the correction of speech defects. Established by a physician in 1888. Methods embrace remedies for nervous conditions as well as speech training. Even short courses show immediate improvement. Individual instruction. New, instructive booklet, "Speech Disorders and Their Treatment," free.

Frank A. Bryant, M. D., Principal, 26 West 40th St., N.Y.

### THE SCUDDER SCHOOL FOR GIRLS

Day and Boarding A FINISHING SCHOOL different from others. "Greatly to be commended," says the Evening Post. SECRETARIAL COURSE. Send for booklet about being a private secretary. COLLEGE PREPARATION. Also Montessori and Elementary. "Camp Fire Girls." Outdoor Gymnasium, Household Economics. Write MYRON T. SCUDDER, President, 55 West 96th Street, New York City.

## New York

### OAKSMERE Mrs. Merrill's School for Girls

Orienta Point Mamaroneck, N. Y.

Situated in a most beautiful part of Westchester County, Oaksmere offers a complete college preparatory and finishing course. Magnificent grounds with all outdoor advantages. One-tenth of a mile fronting on Long Island Sound. Special training in advanced English, literature, art, history and the languages, as well as a thorough training for grace and ease of manner. Catalogue giving complete information, and showing many views of this unique school, may be obtained upon application. Address



*The Residence at Oaksmere*

## OAKSMERE

Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N.Y.

Telephone, 329-Mamaroneck

## If You Are One of the Few

who have delayed the choice of a school until now, the last moment, these pages will be a welcome guide to you.

Read them carefully, for here many of America's best schools present their announcements. Read each one carefully. Then write—or, if possible, call upon those which most appeal to you. Vogue takes the place of a personal introduction between parent and principal; you have but to mention the fact that you saw the school's announcement in Vogue to receive the very best service which the principal can offer you.

However, if you are unable to find exactly the school that you are seeking, remember that Vogue knows over four hundred American schools and is competent to give you quickly the benefit of its advice and experience. Tell what kind of school you are looking for and the approximate price you care to pay.

**VOGUE SCHOOL SERVICE**  
443 Fourth Avenue, New York

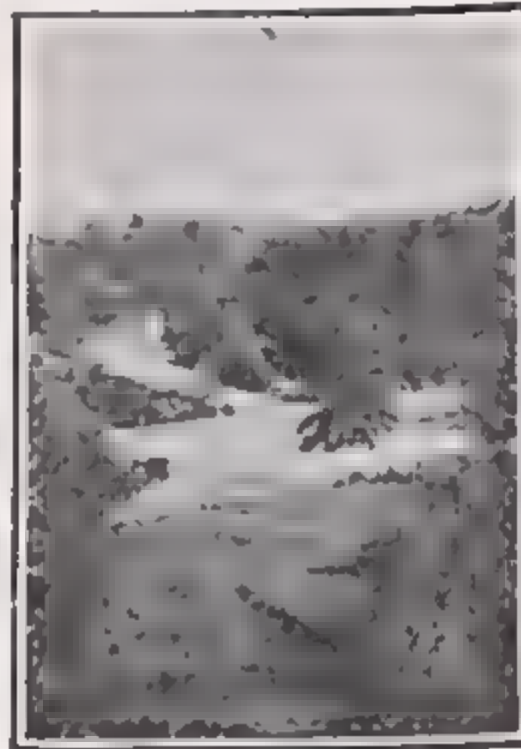
*A city school with country advantages*

### THE SEMPLE SCHOOL FOR GIRLS



*The School*

An excellent boarding and day school for girls. College preparatory and finishing courses. Thorough work in all cultural subjects—opportunities for social recreation. Write for complete catalogue.



*Central Park*

Mrs. T. DARRINGTON SEMPLE, Principal  
241 Central Park West New York City

### Mrs. Hazen's School for Girls

Newly equipped Department for Domestic Science and Household Economics. Advanced courses for Postgraduates and Special Students, with additional City and Social privileges. Lectures, Languages, Voice Culture, Civics, Sociology, Drama, Opera, Athletics, Preparation for Foreign Travel. Half hour from New York City.

Mrs. John Cunningham Hazen, Principal  
Pelham Manor New York

### MISS MAC LEAN'S SCHOOL FOR AMERICAN GIRLS—PARIS, FRANCE

SIXTH YEAR

LANGUAGES, ART, MUSIC

Two months' travel. Six months' residence in Paris. October sailing. For circular, address

MRS. EDWARD H. BURDICK,  
537 West 121st Street, New York City



### Mme. Teresa Cerutti

who first revived the dances of Ancient Egypt and Byzance, accepts pupils in Archæic, Dramatic and Interpretative Dance at her private studio, 114 East 54th St., N. Y. Tel. Plaza 6098. International Patronage. Classes. Write for pamphlet.

MISS BANGS AND MISS WHITON 1890-1914  
The Only Country School for Girls in New York City. "A Real School." Certificate admits to colleges. A private school park of thirty-five acres. All outdoor sports. General fee includes instruction in Elocution, Art and Dancing. Unequalled advantages in Music. Advance special courses. Riverdale Avenue, near 252nd St., N. Y.





# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

## New York

### A SCHOOL HOME IN NEW YORK

In connection with a college preparatory and post-graduate course of study.

The Rayson School will specially prepare its students to see and enjoy the best in Music, Art and the Drama in New York City with careful chaperonage. Outdoor Classes and Games, Large Gymnasium with outdoor extension.

MISS CLARA I. COLBURN, A. B. Principals.  
MISS MARTHA K. HUMPHREY, A. M.  
The Rayson School, 164-166-168 W. 75th Street.



NEW-YORK, New-York, 42 Riverside Drive  
(At 76th Street.)

### THE GRAHAM SCHOOL FOR GIRLS

Resident and day pupils. General and college preparatory courses. Unrivalled location overlooking Riverside Park and the Hudson. 99th year opens October 7th.

Mrs. David C. Preyer (Carroll Badham Preyer)

Authorized representative of Marchesi-Lamperti

### Teacher of Singing Tone Diction—Repertory

Mrs. Preyer will receive in her home a few young ladies who desire to study any of the arts or languages. Students may select their own masters.

27 West 67th Street - - - New York City

The nation's opportunity for expression in

### INTERIOR DECORATION AND COSTUME DESIGN

Send for circular describing authoritative, practical professional courses.

NEW YORK SCHOOL OF FINE & APPLIED ART

Frank Alvah Parsons, Pres. Address all communications to  
Susan F. Bissell, Sec. 2239 Broadway, New York City

### The Brown School of Tutoring

Boys' School and Office Girls' School  
241 WEST 75th STREET 239 WEST 75th STREET

Founded 1906. Thorough preparation for schools and colleges in half the time taken by class schools. Study periods supervised. Pupils taught how to study and how to acquire independence of thought. They are taught how to do

ONE HOUR OF WORK IN ONE HOUR OF TIME

Fifteen teachers, each with at least 12 years' experience. Lessons at pupils' homes if desired.

"A SCHOOL WITH AN ATMOSPHERE OF WORK"

### Berkeley School

Boarding and Day School for Boys  
72nd ST. and WEST END AVE., N. Y.

35TH YEAR  
Offers boarding pupils all the educational and social advantages of a great metropolis, with congenial companions. Thorough preparation for business, college, scientific schools, and government academies. Absolutely modern scientific equipment and curriculum.

ILLUSTRATED CATALOGUE UPON APPLICATION

### MRS. ISABEL D. COATES

NEW RESIDENCE, 228 WEST 72ND ST., NEW YORK  
Will receive in her home a limited number of Girls who wish to study Art, Music, Languages. Students may select their own masters. Circulars on application.

### THE COMSTOCK SCHOOL FOR GIRLS

One block from Fifth Avenue and Central Park. Regular and special courses. Unusual opportunities for social life, and the advantages of New York.

MISS DAY, Principal.

### The GARDNER SCHOOL FOR GIRLS

607 FIFTH AVENUE, NEW YORK  
A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc. Miss Eltinge and Miss Masland, Principals.

The Domestic Art and Science Studio Miss Becker, a graduate of Teachers College, Columbia University, conducts this studio and makes a specialty of Private Classes in which Ladies and Misses are taught Cooking, Housekeeping, Sewing and Millinery in a thoroughly practical and attractive manner. For information address BERTHA M. BECKER, 150 West 80th St., New York. Tel. Schuyler 9925.

### THE KNOX SCHOOL

Tarrytown-on-Hudson, New York, Box 7.  
Formerly at Briarcliff Manor. Country School for Girls. 50 minutes from New York City.  
MRS. RUSSELL HOUGHTON, Principal.

KYLE SCHOOL FOR BOYS, Irvington-on-Hudson, N. Y.  
22 miles from New York. A most beautiful location overlooking the Hudson. Prepares for business and college. Upper and lower school; ages from 8 to 20 years. Unsurpassed advantages in German. Athletic field. Military drill. 25 years of successful work under present principal. Dr. Paul Kyle, Box 6 (Formerly Flushing, L. I.)

### Were Your Children To Study Abroad?

Nearly 3,000 American children were enrolled in European schools for this year. Of this number, very few will attend the school which was selected. By far the great majority must make a choice of an American school and must make that choice very quickly indeed.

While choosing a school at the last minute is never an easy task, it almost becomes so, thanks to this Vogue directory. On these pages are listed schools which Vogue can and does confidently recommend and in which, even at the last moment, we may be able to find a place for your son or daughter.

If you think there is no school listed on these pages that exactly fills your needs, remember that Vogue knows personally nearly 400 of the best American schools. If you are still in doubt in regards to a school, just drop Vogue a note telling what kind of a school you desire, where you would prefer the school to be located, the approximate amount of expenditure and any other particulars that will help us in selecting exactly the school that will fit your needs.

VOGUE SCHOOL SERVICE  
443 Fourth Avenue, New York City

## New York

### Mrs. Helen M. Scoville's School and Travel Class



### FOR GIRLS

New York City,  
2042 Fifth Ave.

Resident and Day Pupils. Air, light. Recreation lawn. Full advantages of city, regular or special courses, any art or practical work desired, with privileges of home and social life. Physical culture, outdoor sports.  
Reopens October 7.

## Connecticut



### HILLSIDE

Founded by Elizabeth B. Mend, 1883.  
NORWALK, CONN.

A school for girls, in a picturesque town, one hour from New York. Admits by certificate to the leading colleges. Attractive General and Special Courses for girls who do not enter college. Music and Art instruction. Pleasant home and school life. Extensive grounds for outdoor sports. New school building. Booklets on application.

MARGARET R. BRENDLINGER, A. B., Vassar, Principal.

VIDA HUNT FRANCIS, B. L., Smith, Associate.

## Massachusetts



### Rogers Hall School For Girls

38 minutes from Boston Faces Rogers Fort Hill Park  
Thorough preparation for college. Advanced courses for graduates of high schools. Domestic Science, Handicrafts, Music, Art. Large grounds for outdoor sports. Experienced instructors in charge of all athletics. New Gymnasium and Swimming Pool. For catalogue address  
Miss OLIVE S. PARSONS, Principal, Lowell, Mass.

## District of Columbia

### The Colonial School For Girls



Offers unexcelled advantages for study in the NATIONAL CAPITAL for those whose plan to study in EUROPEAN CAPITALS is delayed by the present war conditions. Music, Art, Modern Languages, Art History, Travel Class, Expression, College Preparatory, High School and Collegiate courses of study. Three years' advanced work of college grade for Seminary graduates in English, Languages, History and Science. Out-of-doors athletics. Individual consideration. Catalogue.

Miss CHARLOTTE CRITTENDEN EVERETT, Principal  
1727 Connecticut Avenue, Washington, D. C.

## New Jersey

NEW JERSEY, Hightstown.  
Peddie Institute An endowed school for boys, offering thorough preparation for all colleges. Strong faculty. 250 boys. Business, Music, 60 acre campus. Gymnasium, swimming pool. Athletic field. Lower school for boys 11 to 14 years. Rates \$250 to \$550. 49th year opens Sept. 23rd. Catalog on request. Address R. W. Swetland, A. M., Box 10-1.

## Rhode Island

### The Berkeley School for Girls at Newport, R. I.



In a very beautiful part of Newport. Wonderful climate. Offers Newport's unusual advantages. Cultured surroundings. Preparatory and finishing courses. Art, music and languages especially emphasized. Outdoor life.

For circular address  
The Berkeley School for Girls, Newport, R. I.  
Principals: Mrs. Stephen Elliott Balch, Miss Rosalie Minturn Mayer, A.B.

## Tennessee

### WARD-BELMONT

Union of Belmont College (25th year) and Ward Seminary (50th year). Opens Sept. 24th in half-million-dollar plant. 12 schools. Academic, College Preparatory, Music, Art, Expression, Domestic Science, Physical Education. Apply early. Registration limited. JENNIE P. MASSON, Registrar, Nashville, Tenn.

## Connecticut

### "SUCCESS FOR EVERY BOY"

The Thorpe School of Tutoring emphasizes individual instruction as the method best adapted to the needs of

1. Boys who desire to be thoroughly prepared to enter the large preparatory schools.
2. Boys who desire in the shortest time to be thoroughly equipped to enter college.
3. Boys who have been unsuccessful at other schools.

Limited to ten boys of highest character. A combination of happy home life and study. Recreative sports. School Year begins Sept. 30. Address

EDWARD O. THORPE, Director Stamford, Conn.



### STAMFORD PREPARATORY SCHOOL STAMFORD, CONNECTICUT

Fifty minutes from New York. An ideal home school on the cottage plan. Only six boys of highest character received in each house. Certificate privilege. All athletics. For catalog address Alfred C. Robbent, Director.

## Massachusetts



# VANITY FAIR

Not merely "another magazine," but a totally new kind of magazine! "If ever a publication expressed New York it is you," writes Julian Street. "You have published a magazine that tops the best of the English ones," is the judgment of Arnold Daly. Why not see for yourself? The October number, now ready, will bring you:

—first impressions of the New York plays, the early harbingers of the coming season; a long procession of interesting people; portraits of painters, musicians, soldiers; men and women of society; players of games;

—news of books, opera, concerts, painting and sculpture, discussed in a light and personal way; humorous pictures and light essays, representative of the good-natured, cheerfully satiric humor that is, unfortunately, almost extinct in other publications;

—"What They Wear in Vanity Fair," a department for women, containing the best of the new modes; and a companion department for men, written in a friendly, informative way—the kind of news that appeals just as much to the man with three suits a year as to the man with twenty;

—departments on dogs and motors, with most interesting pages of specialized advertisements; also Vanity Fair's well selected advertising directory of the smartest and most helpful shops.

The October Vanity Fair is now on the newsstands. But you will have to act promptly; the supply is limited. Secure today your copy and at the same time tell the newsdealer to set aside your copy for you each month—that is the only way to make sure of it, unless you are a regular subscriber.

*Published Monthly*

449 FOURTH AVE.

CONDE NAST, Publisher

*25 Cents Per Copy*

NEW YORK CITY









THE NAME "GOETZ" IS IN  
THE SELVAGE OF THIS LINING.  
IT IS YOUR GUARANTEE  
FOR WEAR  
GOETZ SILK MFG. CO.  
NEW YORK.

## *This Label Settles the Lining Question*

When you see this label in any coat or suit, you may be sure that the lining is the best that the maker could put into that garment—that there is absolutely no question as to its quality and the service it will give.

# GOETZ Linings

are strictly high-grade linings—whether Satin or Peau de Cygne. They are linings that you are proud to expose to critical gaze, in any company, however distinguished.

Furthermore, the fact that a coat or suit is Goetz\*-lined is a pretty good indication that the rest of the garment is also correct and trustworthy in every detail.

Always ask for the garment with the Goetz Lining and, to be on the safe side, look for the silk woven Goetz Guarantee Label.

**GOETZ SILK MFG. CO.**

Madison Avenue and 34th Street  
New York

\*"Gets"





## Are You in Search of the Home Ideal?

Do you want to make your home, this winter, more distinctive than it has ever been before? Do you want the newest ideas in furnishing and decoration? And next summer—do you want your garden to be at its prettiest?

If you do, here is an opportunity that will interest you—an opportunity to obtain new ideas for your home, and at the same time practice the truest economy.

Each month HOUSE & GARDEN will come to you with a wealth of timely ideas, keyed to the minute with your needs—pointing the way to the home ideal.

*Don't Miss the Fall Planting and Furnishing Number of*

OCTOBER

# House & Garden

OCTOBER

### IN THE HOUSE

Every house has its seasonal problems—and here you will find them carefully considered. Decorations must be renovated or renewed, furniture looked over, and the house in general made snug for the shut-in months.

#### Furnishing—Before and After

This practical article tells the whole story of the decoration of a house from the moment the builders retired, to the night when the mistress sat down and drew a deep breath of satisfaction at the completed work.

#### Pleasing Effects with New Wall Papers

Why guess at wall-paper styles, any more than about your new hat when here are the latest and most authoritative patterns displayed?

#### Woodwork Decoration

This starts a valuable series in which the whole subject of woodwork and its varied uses are considered. In each article is given a problem room containing a door, window and fireplace.

#### New Ideas in Floor Coverings

Do you want to know about the new weaves, colors and arrangements of rugs? Here you will find them described and pictured in an adequate way.

#### Anticipating the Cold Weather

Timely hints on plumbing and heating that will make for comfort later on, and may possibly save a plumber's bill and inconvenience.

### Let Us Send You a Book of Distinctive Interiors

Backing up HOUSE & GARDEN ideas and your own needs, we also offer you a helpful book that fairly bristles with new ideas and practical suggestions—ideas for furnishing that will not only insure character and good taste, hence eminent satisfaction to yourself, but may save you hundreds of dollars in your purchases. In effect, it gains you entrance to homes throughout the country distinguished for their charm and design, homes showing the work of the best decorators and the best craftsmen. It is the most useful book for the home-maker ever published.

To make you acquainted with HOUSE & GARDEN, we offer you this book and eight months of HOUSE & GARDEN, beginning with the big October PLANTING AND FURNISHING NUMBER, and also including the Christmas number, the January BUILDING NUMBER and the April GARDENING GUIDE, all large special issues, for \$2. This offer of remarkable generosity is made solely because we know that once acquainted with the magazine you will never want to be without it. Fill out the coupon, put it and a \$2 bill in an envelope, and send it to us today.

*This is the key to your home ideal.  
Open the door and enter!*

McBRIDE, NAST & CO., Union Square, New York, N. Y.

### IN THE GARDEN

Now is the time to make plans for next year's garden. The ground must be prepared, and bulbs must be planted. Here are just the things you want to know.

#### What to Plant This Fall

Trees, shrubs, and perennials are considered in a timely article telling you a multitude of "inside" facts you will be grateful for, next year.

#### Bulb Succession

From March to early summer the trick of maintaining a succession of bulb flowers—snowdrops, hyacinths, narcissi, tulips, scillas, crocuses, etc.—is revealed in a meaty article that shows how.

#### Phlox Culture

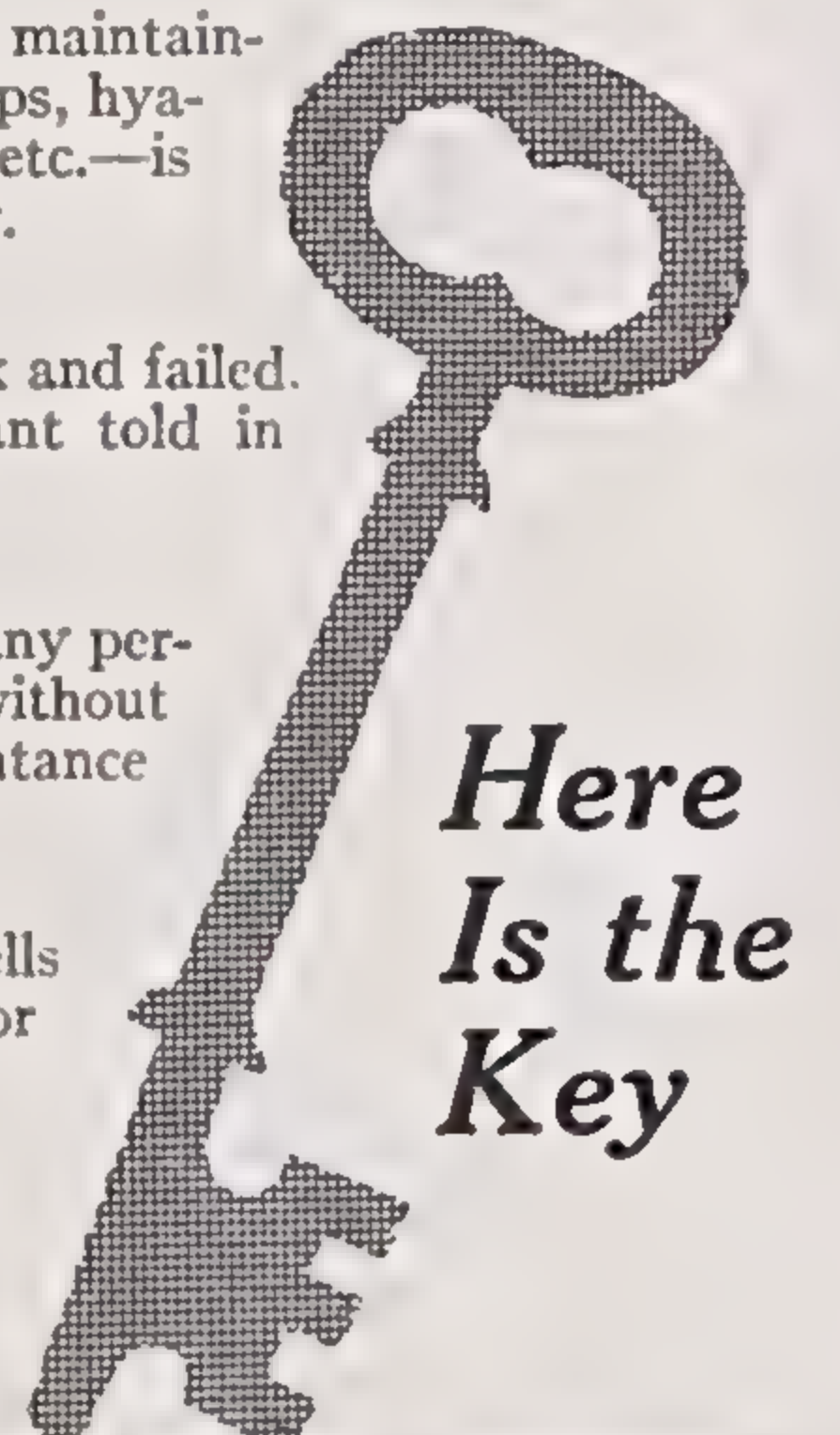
Lots of people have tried to cultivate phlox and failed. Here is the secret of this charming plant told in delightfully informing style.

#### Dogs

Are not strictly a garden subject, but many persons believe that no home is complete without them. Here you may make the acquaintance of the friendly Chow-Chow.

#### The Garden Club

Always helpful this regular department tells you many sensible things about plans for moving the garden indoors.



McBRIDE, NAST & CO., Union Square, New York, N. Y.

I accept your special offer to Vogue readers. Send me HOUSE & GARDEN for eight months beginning with the October number, and also include "A Book of Distinctive Interiors," with your compliments. I enclose Two Dollars for all of above.

Name .....

Street .....

City .....





## You Can Visit Paris Now—

Ask at any good dealer's for the new Rawak models for Fall and you will understand why it is that Rawak means "Paris" to so many discriminating women.

Not only must each new Rawak model be without authentic duplicates, but it must convey an air of smartness peculiar to the productions of this house.

The Rawak trade mark stands for excellence in design and finish fully equal to the best French creations.

48 West 38th Street  
NEW YORK

PARIS

LONDON



Watch Our Vogue Space for the Newest Creations



Casino  
at Monte Carlo

## HAAS BROTHERS *Distinctive Dress Fabrics*

represent the latest ideas in texture, exclusive quality and richness of coloring, so necessary to the fashionably gowned woman of today.

### *Satin d'Amour* REGISTERED

The satin of the hour—with silvery high lights, in wonderful colors.

### *Radium Velvet*

Velvet of chiffon with the lustre of satin. For evening wear it is most appropriate.

### *Kittens Ear Cloth* REGISTERED

A soft, lustrous cloth of the finest quality—has a beautiful sheen and is most desirable for the new Fall styles in tailored gowns.

Haas Dress Fabrics appear at their best in these new and smart colorings:

Tête de Nègre

Mysterious Green

Saumon

Orchid

We will be pleased to send you a list of Dressmakers and Ladies' Tailors who can show you the Haas Brothers Blue Book of Fabrics, in which these materials are shown. Haas Dress Fabrics are sold by Leading Dressmakers and Ladies' Tailors exclusively.

HAAS BROTHERS  
PARIS: Rue des Pyramides  
NEW YORK: 303 Fifth Avenue



# SHOPPERS' AND BUYERS' GUIDE

## Antiques

**BRASS TEA CADDY** filled with one-quarter pound of Russian caravan tea. An excellent & useful gift. Complete \$1.75. Call or write. Russian Antique Shop, 1 E. 28th St., N. Y.

**LANS CURIOSITY CO.**, 439 4th Ave., N. Y. Special-Sheffield Plate double vegetable dish with Plain, Queen Anne, or Grape border (9x12) \$6.50. Historical China. Rare Antiques.

## Art Galleries

**FIFTH AVENUE ART GALLERIES**, 546 5th Av. & 1, 3, 5 W. 45 St., N.Y. Tapestries, Paintings, Antiques, Art Objects & Household effects sold at auction on com. basis. Jas. P. Silo, auct.

**THE LITTLE GALLERY**, 15-17 East 40 St., N. Y. Distinctive gifts in silver and copper. Table silver, porringers, children's sets, etc.

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**MRS. WILSON'S MENDING SHOP** Reconstructs your old gowns. I study your type to give them a distinctive individuality. Now at 444 Park Avenue near 57th Street.

**MRS. WILSON'S MENDING SHOP** Many patrons insist on me making their gowns and blouses from my designs. They send me their finest gowns for dry cleaning, too.

**ATLANTIC CITY—MURRAY** Gowns and Wraps Orders by mail promptly executed. 1115 Atlantic Avenue.

**MISS CAREY** 601 West 144th St., bet. B'way and Riverside Drive, N. Y. Smart frocks and gowns for Ladies and Misses made from your own materials.

**HELEN BLAKE** makes stylish frocks to suit the individual. French designs copied if desired. Exceptional remodeling. Moderate prices. Suite 106-7. 373 Fifth Avenue, New York.

**MISSES KELLEN'S** smart gowns made at short notice. Out-of-town customers without fitting. Own material accepted. Trousseau. Will shop free. 53 W. 72 St., N. Y. Tel. 9558 Columbus

**MADAME JOSEPHINE, IMPORTER** Late with Farquharson & Wheelock, and Louise Gowns, Blouses and Wraps to Order. 49 W. 46 St., N. Y. With Goldstein, Ladies' Tailor

**CARRIE SCHOEN** A Specialty of Evening Gowns 2231 Broadway (79th Street,) N. Y.

**MME. S. SAZA,** formerly 3089 B'way, N. Y. Now with Gilmore Bros., Kalamazoo, Mich. Gowns & High Class Tailoring for All Occasions. Prices Moderate. Satisfaction Guaranteed

**THE LITTLE QUEEN, Inc.** Makers of Gowns for Ladies. Specialists in the creation of Dresses and Suits for Young Ladies and Children. 56 West 46th Street, New York.

**RAGAN & DAVIS** make a specialty of Trousseau, Evening Gowns and street costumes. A special price will be made to introduce our work to Vogue readers. 69 East 56th St., New York.

**GOWNS REMODELLED—MME. ROSE** Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not

**UTILIZE** your old Gowns and have Mme Rose rebuild them into stunning creations? Bring or send your own material to us to be made up. We do such an enormous business

**BECAUSE** our Customers keep on recommending us. Prices very reasonable. Mme. Rose, Telephone 4073 Greeley, 49 West 37th St., N. Y.

**BEATRICE CALLAHAN** offers individual evening gowns. Especial attention to suburban custom. 170 W. 89th St., N. Y. Subway and elevated convenient.

**YOUR OWN MATERIAL** made into gowns of the latest Paris modes. Remodeling a specialty. Reasonable. Mme. Leighton, late of Lord & Taylor, 237 W. 107 St., N. Y. Tel. River 2891

**THE GRANDMOTHER SHOP** indicates a combination of new ideas and efficient service in creating and remodeling gowns and waists in this season's modes. Miss Squires has had

**TWENTY YEARS'** experience in satisfying patrons and guarantees a perfect-fitting gown from any correct lining submitted. No fittings necessary. 203 W. 87th St., N. Y. Schuyler 7553.

**OUT OF TOWN CUSTOMERS** may send me their measurements and I will fit them perfectly, however difficult their figures. Exclusive modes assured. Florin, 125 W. 95 St., N. Y.

**MME. ROCKE—GOWNS REBUILT** Cleaning—dyeing—pressing—altering. Promptness & satisfaction assured. 16 Vanderbilt Ave., N. Y. Opp. Grand Central. Tel. 2059 M. Hill.

**SMART** Evening Gowns & street costumes to measure. Finest fitters in town; only lining & finished fittings required. Mail orders promptly filled. The Misses Mulligan, 163 W. 74 St., N. Y.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Gowns and Waists Ready to Wear

**THE MENDING SHOP.** Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Madison Square.

**MAXON—MODEL GOWNS (Etab. 1899)** You can outfit yourself in the dernier mode for Fall and Winter at one half the outlay of former years. 1552 Broadway, N. Y., at 46th St.

**MAXON—MODEL GOWNS (Etab. 1899)** So many ask for catalogs. We have none because no two gowns are alike. You must call and see them yourself.

**MAXON—MODEL GOWNS (Etab. 1899)** If you can wear model sizes you can buy your gowns and suits at one half their real value. Chic and Frenchy. 1552 B'way, N. Y., at 46th St.

**ROYAL APPAREL CO.** Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet C free. 42 E. 32 St., N. Y.

**B. PLUMER—"LINGERIE SHOP"** Imported models of gowns, blouses, frocks and coats. Also trousseaux made to order. 7th Ave. and 54th St., N. Y. Tel. Columbus 4545.

**LOTUS STYLES** in coats, wraps; individuals; unusual French designs; motor coats; new every week; descriptions, prices mailed. Lotus Shops, Broadway & 90th St., & 43 W. 39th St., N. Y.

**BALLARD GOWNS, INC.,** 33 E. 29 St., N. Y. Next door to Martha Washington Hotel. Unusual assortment of Suits, Gowns and Blouses. Attractive Prices.

**COOPER, Importer** We feature exclusive afternoon & evening frocks. Some very chic models at \$19.50. Descriptions and prices mailed. 2425 B'way, bet. 89 & 90 Sts.

**SALE OF IMPORTED MODELS** Unusual opportunity to secure real imported suit and coat models from leading Paris houses.

**IMPORTED BEFORE THE WAR** and must be sold by November 1st. Prices reduced more than 50%. Mandel & Schnitzer, 20 W. 37 St., N. Y.

**CONSULTING COSTUMER.** Sample, model & high grade slightly worn gowns, wraps, etc., for ladies & children at 1/2 price and less. M. H. Jennings, Box 209, Fitchburg, Mass.

## Greeting and Christmas Cards

**OUT-OF-THE-ORDINARY** Cards for birthdays, tallies, dinners, etc. Write for our latest catalogue, "Pleasant Pages." Little Art Shop, 1421 F Street, Washington, D. C.

**HAND COLORED CHRISTMAS CARDS** sent on approval. Exclusive designs. Imported stock. Original thoughts. Gift shops take notice. Jessie H. McNicol, 18 Huntington Ave., Boston.

**IN NEW YORK—**A choice selection of Greeting Cards for every occasion. Gift Cards. Place Cards. A quiet place to look. E. D. Chase, Craftsman Building, 6 E. 39th St., New York.

**PAINTED WOODEN FIGURES** Parrots & birds, butterflies, animals. Balsa bags. Novelties. Beautifully made. Inexpensive. Prompt delivery. Struyve Shop, Inc., 7 W. 45 St., N. Y.

**OUR IMPORT MOSTLY RECEIVED** A circular describing our select line of Christmas cards & greetings sent on application. Solatia M. Taylor, 56 Bromfield St., Boston, Mass.

**BIRTHDAY THOUGHTS** are best expressed by Davis Quality Cards. For all occasions: Birthdays, holidays, anniversaries. At Gift Shops, your stationer's, or the A. M. Davis Co., Boston.

**THE BEST BIRTHDAY REMEMBRANCE** is a Davis Quality Card. Your own thought cleverly expressed. Sold at Gift Shops, your stationer's, or the A. M. Davis Co., Boston.

**UNIQUE Birth Announcements** in White, Pink or Blue consisting of engraved form card, holder and mailing envelope. One dollar per dozen prepaid. A. W. Rau, 30 Church St., N. Y.

## Gymnasium

**SYSTEMATIC EXERCISE** for women & girls at the Recreation Center Gymnasium of the Y. W. C. A. Classes or private lessons. 21 West 44th St., N. Y. Tel. Bryant 7353.

## Hair Goods & Hair Dressing

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations & wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

**CURLY HAIR—A GREAT COMFORT** for women. Ours will stand shampooing & sea bathing. Our latest steaming process absolutely harmless. Lehnert & Alexander, 309 Mad. Av., N. Y.

**FOR GRAY OR FADED HAIR** which you dislike, wear our naturally parted or low pompadour transformation with natural wave, guaranteed to stay in, at Francis, 8 W. 37 St., N. Y.

**P. JAY & CO.** Fashionable hairdressers. Featherweight transformations, \$10. Easy to adjust. Lasting Wave \$10. Hair coloring by experts. 17 W. 46 St., N. Y., nr. 5th Av. Tel. 7359 Bryant.

## Hair Goods & Hair Dressing (Continued)

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**HARMLESS TONIC** for Restoring Color to gray hair. Not instantaneous, but gradually gives the gray hair its natural color. \$1 per bot. Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**EYE LASH GROWER** guaranteed. Will grow hair and relieve irritation about the eyelids. Absolutely harmless to the eye. Price, \$1.00. Mrs. Mac Hale, 420 Boylston, Boston, Mass.

**A NEW BAMBOO HAIR WAYER** Four curlers on card with directions mailed for 12c. Simple, practical, sanitary and comfortable. Mrs. S. A. Fisher, 107 N. Main St., Helena, Mont.

**SCALP SPECIALIST—**Miss Taylor's treatment consists of massaging scalp, neck and spine; simple, nourishing hair tonics. 334 Madison Av., N. Y. Tel. 4250 M'Will (also Greenwich, Conn.)

**HAVILA METHOD** of treating the hair speaks for itself. Indorsed by the most skeptical. Recommended by physicians. Kathryn O'Connor, Aeolian Hall, 29 W. 42d St., N. Y. Bryant 8452.

**ENGLISH HENNA SHAMPOO** Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint. \$1. Directions sent. Henna Specialties Co., 509 5th Ave., N. Y.

**MME. THOMPSON** 30 years in Hair Goods. Thompson waves, Fluffy Rufflers, Comb Pouffs & wonderful restorer for faded and false hair pieces. Parcel Post. 41 W. 38 St., N. Y.

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**DIRECT FROM THE MILL—**fine silk hosiery, 3 pairs \$3. English Tissue Handkerchiefs, plain, white or colored border, 1 doz. \$3. Harper Mfg. Co., 47 West 34th St., N. Y.

**HAND EMBROIDERED CLOCKS** on hosiery. All color combinations; silk with lisle top, box of three, \$4; all silk, box of three, \$5. Jacqueline, 407 Center St., Nutley, N. J.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER** Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N. Y.

**HIGHEST PRICES** paid for Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 1482 Broadway, N. Y.

**DISTINCTIVE GIFTS** in handwrought silverware, jewelry, etc. Water Pitchers, Vases, etc. From \$1.50. Useless silver remade. Booklet. Petterson Studios, 5618 S. Hoyne Ave., Chicago

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**THE LITTLE SHOP** of T. Azeez, Jeweler, formerly of Atlantic City, announces their removal to New York, 561 Fifth Avenue, in Forty-sixth Street.

**LITTLE BROTHERS COMMUNITY** Laurel Glen, Conn. An institution to make better citizens and better things—our unique jewelry, silverware and our literature will convince you.

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**LARGE PURCHASE ANTIQUE ITALIAN** laces of rare design enables me to offer exceptional pieces at moderate prices. Mrs. Raymond Bell, 1 East 45th St., N. Y.

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**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

**SCHOTZ & COMPANY, INC.** Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

**SCHWARTZ & PORTÉGAL** French Tailored Gowns. Exclusive design and faultless workmanship. 56 West 46th St., New York.

**CLEVER REMODELLING OF SUITS** My specialty. Mail orders filled successfully. Suits of latest fashions. H. Hurwitz, 366 Madison Ave., N. Y. Tel. Murray Hill 1125.

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**E. KOSINER.** Smart tailor-made suits, \$50 up. Afternoon & evening gowns, \$35 up. Satisfaction assured. 2509 B'd'w, Atlantic City, N. J. 55 W. 45th St., N. Y. Tel. Bryant 7406.

**GREENBERG LADIES' TAILOR & Furrier.** Exclusive styles in suits, habits, coats, furs. Mail orders personally & promptly attended to. 789 Mad. Ave., N. Y. Tel. Plaza 3026.

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**LAWN BRAUER CO.** Ladies' Tailors. American styles for American women. Smart tailored suits to order. Prompt and special attention to mail orders. 17 W. 45 St., N. Y.

**SHARNOFF AND SHAYMAN,** 716 Madison Ave., N. Y. Ladies' tailor-made suits of latest and most exclusive patterns at moderate rates. Near the Plaza. Tel. Plaza 532.

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**THE OLIVIA CROSS STITCHED LINENS** for Anniversary Gifts, Auction Prizes. Children's and Baby Gifts. Designs to order. Send for list. Olivia, 48 Milne St., Bridgeport, Conn.

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**THE LINGERIE SHOP.** Hand embroidered French lingerie is within your means. Values unequalled anywhere. Let us prove it. Catalog sent. Leon P. Bailly, 54 West 39th St., N. Y.

**NO WAR PRICES.** Good stock on hand. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

**THERE IS NO OTHER LINGERIE** equal to LaGrecque in Fit, Finish & Durability at double the price. Van Orden Corset Co., 45 West 34th St., New York.

**BUTTERFLY** washable lingerie braid, fast color. White, pink, blue. Six pretty sets with soft crochet balls, 25c., postpaid. Agents wanted. McGraw Mfg. Co., 16 South St., McGraw, N. Y.

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**GILMAN MILLINERY,** Imported Model Hats. Also copies \$10 up. Correct Mourning Millinery specialty. Knickerbocker Trust Bldg., 5th Ave., cor. 34 St. Entrance on 34 St. Tel. 6347 Greeley.

**JONAS—MILLINERY EXPERT** The very newest in Imported and Original Models. 500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

**LADIES' WINTER HATS REMODELED** into latest styles of velvet, plush, felt, etc. Cleaned and dyed. Hats trimmed. Ostrich repaired. Catalog. Neumann, 24 E. 4th St., N. Y.

**JOSEPHINE THOESSEN** Announces her Display of New Fall Models. \$10 up. 17 West 42d St., N. Y. Suite 603.

**MME. LOIE,** 516 5th Ave., N. Y., cor. 43rd St. Lessons in—How to Make and Trim Your Own Hats. Prices most reasonable.

**SMART HATS FROM \$5 TO \$10.** Designers' Samples at Wholesale Prices. We specialize in Hats of the very latest mode at above prices. Francis Hat Co., 347 5th Ave., Suite 505.

**LEARN HOW TO MAKE** and trim chic hats and make pretty flowers. Private classes forming now. Emeline, 541 W. 124th St., N. Y. Formerly with Louise, 5th Ave.

**WE make a specialty of REMODELING HATS** You have our best French models to select from. Lang, 250 West 78th St., N. Y. Bet. B'way & West End Ave. Tel. 8129 Schuyler.

**DO NOT FAIL** to see the exclusive hats recently brought from Paris. Also many new attractive domestic designs. Faye Hall, 315 Fifth Avenue, Room 1106-7.

**SPECIAL PROCESS** for Fall Remodeling!! Ladies' hats in plush, velvet, felt reblocked or made from your own materials. Mail orders. Empire Hat Co., 183-5 Lex. Ave.

**FANNETTE,** 7 Temple Pl., Boston, Mass. "Fannette Hats" are Different! If you are looking for the originality so hard to find elsewhere—try here. Prices moderate.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 45 West 34th St., New York.

**INDIVIDUAL "PLASTIC" DRESS FORM** Exact reproduction of your figure. Insures perfect fit of gowns. Not injured by sticking in pins. Write Cresse-Balle Co., 334 5th Av., N. Y.

**SCALP TREATMENT,** Facial and Body Massage in your home by young colored woman—doctor's diploma. Scalp, \$1—Face, \$2—Body Massage, \$3. Clara Trent, 129 W. 56 St., N. Y.

**DAYLIGHT EYE-SHADE.** For outdoor sleepers. Eliminates brightest light. Comfortable, protective, sanitary. 25 cents. Parsons Agency, Asheville, N. C.

**FRENCH,** English and Physical Culture taught by Swiss French lady of culture and experience. Reasonable prices. Hour or day. Backward children. Best Ref. C. Golaz, 41 W. 68 St., N. Y.

## Negligees

**THE MISSES ELKINS.** Negligees and bath robes. Original designs in exquisite materials and shades. Made to order. Write for booklet. 585 Boylston St., Boston. (For correspondence only.)

## Pets

**THOROUGHbred Toy POMERANIANS;** reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

**CATS, KITTENS, DOGS, PUPPIES** What you want at the price you are willing to pay for the best stock. Catalog on request. Black Short-Haired Cattery, Oradell, N. J.

## Photography

**PORTRAITS OF CHILDREN** by appointment, in your country home. Write or phone for samples. Ira D. Schwarz, Bath Beach, N. Y. Phone 1070 Bath Beach.

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**13-15 EAST 54TH ST., N. Y.** Boarding place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**TOURISTS** will find delightful accommodation with Mrs. Horace Wellford Jones. Private baths; steam heat; Southern cooking; evening dinner. 200 East Frankling Street, Richmond, Va.

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**ROYAL BENGAL ORIENTAL RUGS** Choice Orientals faithfully reproduced. Average Room \$65. Hall Runners 12 ft. \$17. Write Jas. M. Shoemaker & Co., Imp., 45 E. 20 St., N. Y.

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**OVERSTOCKED WARDROBES,** Antiques. Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burielgh, Canaan, N. H.

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**"SHOECRAFT" SHOP,** 27 W. 38 St., N. Y. Short Vamp Shoes bearing the "Shoecraft" stamp of individuality. Send for booklet. "V" showing Long and Short Vamp styles.

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**MRS. L. A. WILSON,** 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trous, debutantes and boarding school outfits. Phone 391 Plaza.

**MISS HOLLIDAY WELLS, NEW YORK** Shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. Trousseau a specialty. 26 W. 40th St., N. Y. Tel. 1324 Bryant





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Shopping Comm'n's—Cont. New York

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General Shopping.  
No charge for services.  
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**MARJORIE WORTH,** form. of 22 E. 34 St., N. Y., now with Wanamaker Shop. & Personal Service Bureau. Orders will receive my usual prompt attention. Care John Wanamaker, N. Y.

**MRS. BERTHA E. L. OSTEYEE**  
General shopping. 15 years in South. Knows customs, conditions. Personal attention. Bank and social refs. 201 E 30 St., N.Y. Tel. 2105 M.H.

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**SEVERAL YEARS' EXPERIENCE,** best N. Y. stores. Gen. shopping. Prompt service. No charge. Special attention out of town patrons. Mrs. Lella A. Webber, 408 W. 129 St., N. Y.

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**EXPERIENCE AND TASTE** enable me to shop with or for customers most satisfactorily. No charge. Gen. shopping. Interior Dec., Chap-roning. Mrs. C. E. Lewis, 300 W. 109 St., N. Y.

**IRMA KORY,** 18 W. 45 ST., NEW YORK. Shops for or with you without charge. Anything sent on approval. References. Circulars. Smart gowns a specialty. Tel. Bryant 3886.

**MRS. W. H. TURNER,** House Decorations. General Shopping. Send for Circulars. Cable Wiltun. Telephone 1181 Bryant, 59 W. 45 St., New York.

**SUZANNE MAY** shops for or with patrons. No charge. Goods sent on approval. References. Trousseau. Home decorating a specialty. 758 West End Ave., N. Y. Tel. 7125 River.

## Shopping Commissions Cities Other than New York

**PARIS SHOPPING,** Guide, Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris & U. S. A. Mrs. E. C. S. Lewis, 87 Rue de la Tour, Passy, Paris.

## Social Courier

**EVERY DETAIL** of etiquette taught men, women & debutantes by social secy. Seven years in prominent N. Y. families. Will write or visit clients. Mlle. Louise, 118 W. 57 St., N. Y.

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**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

## Specialty Shops

**GLEBEAS INSPIRATION.** Sample Bottle 10c Inspiration Violet, Royal Rose, Valley Lily. The imprisoned odors. The New Perfume to America. Austro-Hungarian Co. 4 E. 30 St. N. Y.

**IF YOU LIVE** out of town write for booklet showing actual photographs of Glebeas wonderful flowers from Bohemia—corsage & vases. Austro-Hungarian Co., 4 East 30th St., N. Y.

**THE WAR HAS NOT AFFECTED** Glebeas wonderful flowers from Bohemia. We have them today in storage and in bond. We can make prompt deliveries of these flowers.

**BE OUR REPRESENTATIVE**—Your town. Glebeas wonderful flowers from Bohemia; generous profits—quick sales. One woman tells another. Austro-Hungarian Co., 4 E. 30 St., N. Y.

**PEDAGOGY** before the war. "Aunt Jemmy's Receipt Calendar for Raising Children." Ppd. 35c. Many diverting trifles. Decorated. "Studio Shop for Things Beautiful," 96 5 Ave., N. Y.

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**A DAINTY MINIATURE** made from that quaint old Daguerreotype of Mother or Grandmother, that you prize so highly, will be a joy forever. Write Knapp & Bro., Knoxville, Tenn.

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**LET US FRAME** your photographs of trips and people in our uniquely artistic brass or copper frames. Single or in panel. Stryvelyn Shop, Inc., 7 West 45th St., N. Y.

**BEADS,** Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

## To Every Proprietor of a Distinctive Shop

**VERY** soon, now, society will be back in town for the winter. Already Vogue has begun to change many names on its subscription list—from Newport, Bar Harbor and Lenox the fashionable world is beginning to come home.

By notifying Vogue before October 10th, the proprietor of a distinctive shop may have his message on this page in the November 15th Vogue, and in the numbers that will follow.

## Swimming Schools

**SWIMMING SCIENTIFICALLY TAUGHT** to ladies, gentlemen & children. Private instruction. Two heated, filtered pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

## Tea Rooms

**THE STUDIO TEA ROOM,** 26 W. 40 St., N. Y. Luncheon, 50c. Dinner, 65c. Special dishes for Vegetarians. Delicious Home-made Fudge, Special at 50c a lb.

**THE ROOF TREE INN,** 3 W. 28th St. A quiet, picturesque place with the atmosphere of the old world. Luncheon, Afternoon Tea, or Dinner.

**THE TALLY-HO,** 20 East 34 St., N. Y. Tel. Murray Hill 5924. Luncheon, 11-3; Afternoon Tea, 3-6. Dinner, 6-8, 85 cents. "Picturesque, novel experience."—N. Y. Herald.

**PIROUETTE TEA ROOM,** 22 E. 45 St., N. Y. Specialty for luncheon. Fried chicken, corn pone, corn meal lather cakes. Electric toasters on tables. Studio and tea room for parties.

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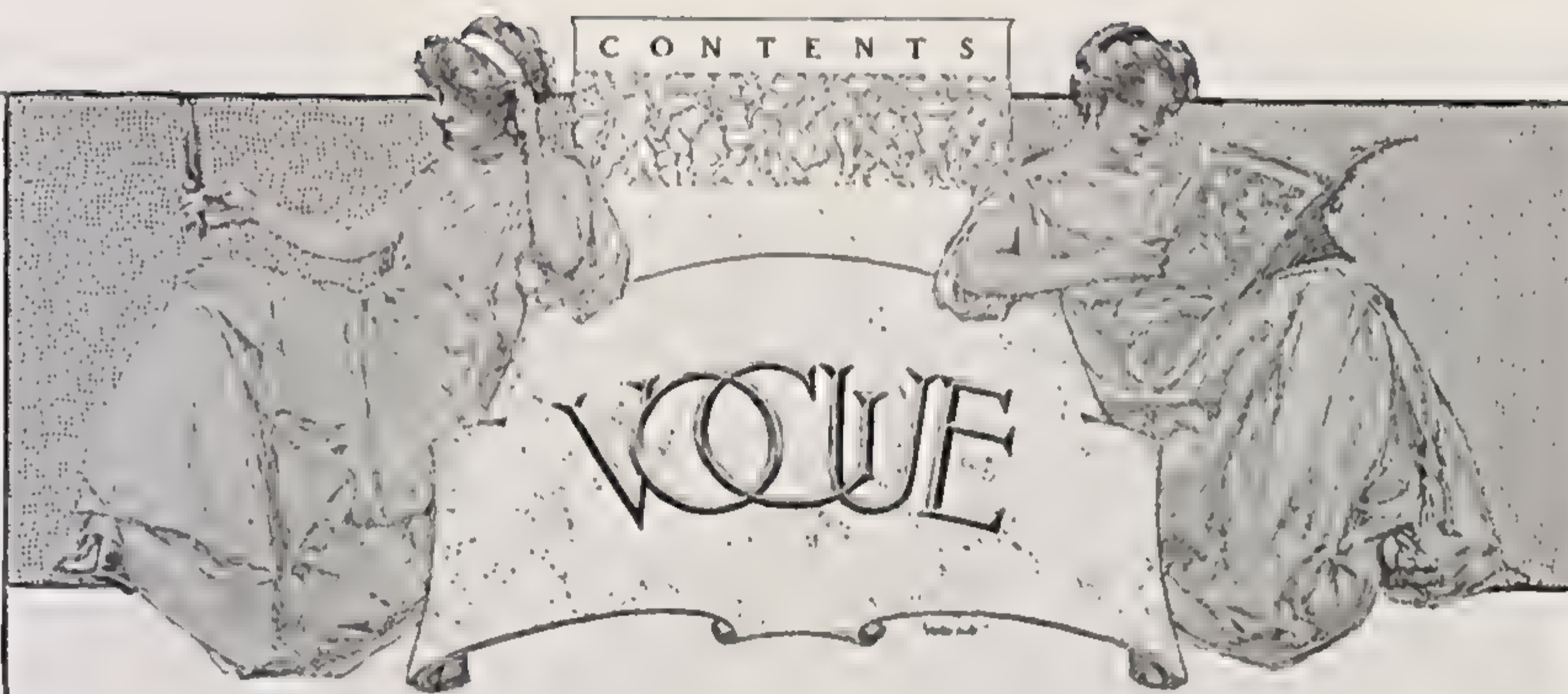


During these times of perplexity

VOGUE  
WILL HELP  
YOU

See pages 20 and 134

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WINTER  
FASHIONS  
NUMBER

Dated October 15

OCTOBER 1, 1914

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COVER DESIGN BY HELEN DRYDEN

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LONG ago we remarked that there is "strategy and to spare in fashion reporting." Year in and year out, during the long era of peace, the Paris designers used to bar their doors before their annual openings. Neither for love nor money could any one learn in advance what the fashions were to be; yet Vogue, by following the smart world all over Europe—literally, from the fjords of Norway to the beaches of the Riviera—was able to bring you the news of the coming fashion changes long before any other source of information was open to you.

In those days the task was comparatively simple. But it is not simple now. On page 134 we remark that the whole world of fashion has been turned topsyturvy by European wars. Many of the great designers have themselves gone to the war. There will be no "season" this year at Carlsbad, or St. Moritz, or at Paris itself. Therefore the getting of fashion news is not easy; it is not even possible for women who do not rely upon Vogue.

Vogue's advice is now worth more than ever before; Vogue's own personal assistance in your shopping can be now of really inestimable value. Vogue will execute any commission, trivial or important—will do the buying promptly and with discretion. Read the announcement on page 20, which very briefly explains why you will profit from shopping this autumn in New York.

#### A LETTER

From a Pittsburgh reader of Vogue: "I want to thank you for the care taken in your services,—both pattern and shopping. The little newspaper holder is so satisfactory, and so is the pattern just received. Vogue isn't like a corporation, but like a friend."

#### THE PATTERNS IN THIS VOGUE

Bound into this number (pages 74 to 88) is a complete catalogue of Vogue's new stock patterns for this season. Have you ever thought of the French fashions in terms of patterns? To do this is to grasp at once the possibilities they present.

The economy of a good, advanced model is obvious. Then your gown is new while the mode is new; whereas a dress made in a waning style will hang unused in your closet, though by no means worn out. New lines distinguish Vogue's regular stock patterns as well as those cut-to-individual measure.

Perhaps you have never used a pattern, perhaps you fear to trust your own or your seamstress's skill. One Vogue pattern will overcome this; and a careful reading of pages 74 to 88 will enable you easily to select the pattern with which to begin. On the last page you will find a table of measurements and a convenient order blank.

TRUE to its name, the next Vogue will describe in very careful detail the fashions of winter. It will discuss not only the season's approved gowns, suits, and hats, but also the thousand and one accessories that either make or mar the finished costume. Despite all rumors of a falling off in the number of new fabrics this season, you will notice no reduction in either the quantity or quality of models which Vogue is able to show.

One of Vogue's foreign staff has brought home, in the nick of time, a remarkably fine display of late Paris models for the Winter Fashions Number. The early models, including those which Vogue showed a month ago, have been copied and recopied *ad infinitum*. These late models, first revealed in the next Vogue, will lend a fresh impetus to the season's modes.

Then, as you read the Winter Fashions Number, you will find the new corsets that produce the new figure—those corsets upon which the great designers plan their new creations. You will also find many new hats, new blouses and coats and furs—everything in fact which you will wear during the coming four months.

From the shops of New York we have selected for the Winter Fashions Number a really surprising array of new and good models. Presented in this Vogue, they will be of great value to you in your buying now; later on, they may remind you of how well American dressmakers met a pressing emergency in the autumn of 1914.

#### A RITTENHOUSE ARTICLE

For the Winter Fashion Number, Anne Rittenhouse promised us—long before the war broke out—an article on the personalities of the great men dressmakers of Paris. Now that Paul Poiret, Worth, and many others have actually gone to the front, this article from Miss Rittenhouse's always lively pen has even more interest than we at first anticipated. She tells of Poiret the indefatigable, with his historic château near Versailles built by Gabriel for Louis XV.; of Jean and Jacques Worth, who represent the new type of athletic young Frenchmen; and of others whose inner selves are practically unknown to even their most ardent American patrons.

#### THE NEXT VOGUE BUT ONE

Speaking of shopping reminds us that the November 1 Vogue will be the annual Autumn Shopping Number; a great catalogue of the things which Vogue likes best in the autumn offerings of the principal metropolitan shops, great and small.





Photograph by Arnold Genthe

MRS. EUGENE BOISSEVAIN

*Mrs. Boissevain, formerly Miss Inez Milholland, has been admitted to the bar in the State of New York and is a well-known leader of the movement for the enfranchisement of American women*



# VOGUE

## FASHION HAS MET THE ENEMY AND—

Even When the Ateliers of the Couturiers Were Half-full of Red Cross Bandages, the Other Half Was Full of Piquant Surprises Which Now Boldly Emerge: Skirts Three Meters Wide and Eight Inches Short, Your Choice of a Bodice, Snug, High-necked, Long-sleeved, or Long and Loose—Even a Minaret Tunic

PARIS is in a stage of siege, but flags are fluttering gaily on all sides just as if the city were in gala dress to welcome a royal guest. But to-day Paris is not preparing to welcome a monarch—but to keep one out. French, English, Russian, and Belgian flags flutter from every window and lend an air of gaiety that was absolutely lacking during the first days of mobilization. For a few days following the declaration of war Paris looked as if it had been struck by a blighting cyclone which had swept the streets clean of everything except policemen and detachments of the republican guard. Not a table was to be seen in front of the famous cafés, and not a cab was to be seen, even on the grand boulevards. Shops were closed and the tightly drawn shutters invariably bore the placard, "We are French and have gone to the frontier."

It is impossible to describe how deserted the city then looked. So empty were the streets that one familiar with their usual appearance hesitated to venture out. Practically the only pedestrians were the stranded Americans who were besieging the various ticket offices to procure passage "somewhere" on "something."

### SHEEP GRAZE AT LONGCHAMP

Then, in less than a week, Paris had adjusted itself to a state of war. Thousands of sheep and cattle were to be seen contentedly munching the velvety turf at Longchamp, which for decades has been pounded only by the flying hoofs of pampered favorites of the racing stables. Pre-Catelan was turned into a sort of day nursery where hundreds of children whose fathers were at the frontier were fed and cared for; hotels which had often sheltered royalty in days of peace were turned into Red Cross hospitals; theatres were closed and their wardrobes were minus the military uniforms which so often figure on the French stage—they had been requisitioned by the government—for the Kaiser's army was nearing Paris, the government had been transferred to Bordeaux, and German aircraft circled hawk-like over the city.

The Venus de Milo no longer poses majestically against a background of crimson velvet in the Louvre, and Mona Lisa no longer looks down from the north wall of the square salon with her enigmatical smile. The shapely Venus is languishing in an iron cell in one of the vaults of the Louvre in company with the Winged Victory and other very wonderful personages, and Leonardo da Vinci's famous masterpiece was taken by the Louvre officials from its accustomed place and covered with so many wrappings of indestructible material before it was placed in the dungeon with the other celebrities that even the rumbling of clumsy motor-buses over the cobblestoned street could not reach her ears.

But—there are no motor-buses to rumble through the narrow, crooked streets and up and down the grand boulevards. All have been requisitioned by the government and sent to the frontier with supplies for the soldiers, and it was a little French soldier who removed the placards giving their route "Madeleine—Bastille," and substituted "Paris—Berlin."



*A slender figure tilted in wearing, without doubt, the widest skirt ever seen in Callot's atelier*

100 10 5  
1805-9



Private automobiles, also, have been appropriated and one sees them speeding about the city in grim, slate colored war-paint, although the interiors still show the taste of their former owners in the luxurious upholstery and trappings.

#### THE 1914 GAIT

Society women and working women alike unite in Red Cross work. Some of the couturiers even divide their time between the designing of models and the fashioning of Red Cross bandages. In the salons of Callot Sœurs, however, the only evidence of the alarms of war was to be seen in the rows of empty chairs which, in the piping times of peace, are rather more than filled with the crowd of eager buyers. The manikins, shod like princesses in extremely high-heeled slippers of gold and blue brocade, moved about the rooms with the odd, mincing gait of the Japanese, for their narrow skirts permitted only the shortest possible steps. One after another they pattered in, wearing narrow skirts under fur-trimmed coats of velvet or *velours de laine*, and I had just made a mental note to the effect that "Callot's skirts are the narrowest ever seen," when a slender figure tilted into the room on the highest of heels, wearing, sans doubt, the widest skirt ever seen in the salons of Callot Sœurs.

It was of crisp Pompadour taffeta—blue and rose bouquets on a silver white ground. The skirt, full at the waist, was stiffened by bands of white marabou and silver lace, and widened by a flaring flounce into the amplitude shown in the sketch on page 35. The simple bodice was finished at the top with lace and marabou and



*Though the length of the narrow under-skirt be curtailed, Callot here turns the tables on the fate that would extinguish it and snips a section out of the full skirt the better to feature it*



*From some mysterious inner room in Callot's establishment there' swept into the salon a tall and queenly maiden wrapped in gorgeousness—a cloak of nasturtium yellow velvet lined with nasturtium red satin*

adorned with a knot of artificial flowers copied from the bouquets in the taffeta. It was tightly belted with silver gauze. Although the skirt of this frock permitted a giant stride, the blonde damsel who wore it might have been arrayed in a skirt which measured a scant meter in width, so tiny were the steps she measured upon the polished floor. For a moment I was puzzled by this curious manner of walking—then suddenly the reason for it dawned upon my mind: it was the silhouette. With the short and widely flaring skirt the feet must be kept close together in order to preserve the correct ensemble. Later I noticed the same thing at Premet's—the wide, flaring skirt and the feet always close together; quaintly prim, but charming.

To return to Callot, after Mlle. Pompadour there swept into the room a tall and queenly maiden wrapped in a cloak which, for gorgeous-

ness, exceeded anything in Paris this season. It was of vivid, nasturtium yellow velvet lined with nasturtium red satin, and the long tablier in the back, as shown in the sketch on this page, was weighted on each side with nasturtium yellow bead tassels. A double frill of velvet fell over the fur collar and framed the face.

#### AND LO! THE MINARET TUNIC

This house features the separate coat, which is usually made of velvet or *velours de laine*. Perhaps the most striking thing in the collection is the one of geranium red velvet edged with black fox, sketched at the left on the opposite page. It is shirred at the waist-line and decorated with a row of red velvet buttons and tassels. The three-quarter sleeve—and many of Callot's sleeves are three-quarter





*Having been discarded by the frock, does the minaret tunic repine? Not so. Behold it flaunts itself in the face of last year's traditions in the skirt of a Callot coat of brave geranium red velvet and widely distends itself with black fox*

length—flares slightly and is slit up the outside of the arm for several inches. The skirt of the coat flares—and flares. The coat is worn over a simple frock of black satin.

Callot shows a number of these flaring coats, each more startling than the last. One of rust colored *velours de laine* is made to flare enormously by means of inserted, V-shaped gores—each gore cut to form a godet piece. This coat extends to the knees and is edged all about with black fur.

One of Callot's most successful models, shown at the right on this page, is of black cloth, belted low on the hips, and trimmed with spotted ermine. The straight blouse, which has quite a new line at the neck, is trimmed with white bead embroidery and small buttons. Pointed plaited tabliers in the front and back are caught together low on each side to form a tunic over the very

short and very narrow underskirt, which is rounded up on each side to give greater freedom of motion.

Distinctly of the *moyen âge* in line is the frock of beige cloth combined with red cloth which is sketched at the left on the opposite page. The straight waist is trimmed with red cloth and small embroidered buttons, and the red cloth tunic, which is attached to the straight, tucked belt, is longer than the beige underskirt. Callot shows another tunic of blue serge open in the front, which is longer than the serge underskirt, and Premet has a long ruffled skirt of blue tulle which is longer than the fur-fringed, satin underskirt.

#### THE EDICTS OF PREMÉT

Premet's skirts, by the way, are almost without exception wide at the hem—often

three meters in width—and extremely short. One is almost afraid to say how many inches of white hosiery appear between the low black shoes and the skirt hem, which is often higher on the sides than in the back and front. Short flaring cloth skirts cut straight around the bottom are worn by Premet's manikins under velvet redingotes short in front and exactly the length of the skirt in the back. I noticed one of claret velvet over a skirt of ruffled claret cloth—each ruffle bound on the edge with claret velvet—and one of blue, embroidered taupe velvet over a skirt of taupe cloth. A bit more remarkable was a redingote of white cloth over a frock of taupe satin.

I looked in vain for anything that resembled the Premet basque of last season. Instead one saw loose, skirted basques of taffeta—



*Though the low-necked daytime bodice has lost much of its prestige, Callot makes this odd new neck-line the feature of what is said to be the most popular model of her collection*



the bodices partially formed of cloth or serge of some contrasting color—and easily fitting, long-sleeved, kimono blouses of serge and silk over wide, plaited skirts of serge. A quaint frock of cinder gray moire with a short wide skirt trimmed with gray tulle ruffles edged with a tiny ball fringe, was especially interesting for the reason that it was worn over a pink silk petticoat, boned at the hem.

#### A BAKER'S DOZEN OF ONE-PIECE FROCKS

Premet showed many evening cloaks of velvet with deep collars of white fox or ermine. One of these velvet wraps was beautifully embroidered with silver. Premet's collection included many adaptations of the mode of 1880, but the feature of his showing was a baker's dozen of one-piece frocks for young girls—very short, very smart, inimitably girlish, and altogether charming. They were made of serge and cloth embroidered or com-

bined with silk or cloth of a contrasting color, or of velvet and silk.

One of the most charming, shown at the upper right on this page, is of black velvet with a full, shirred skirt measuring about three meters at the hem—and the hem is one of the highest in Paris. Although shirred, the skirt retains the desired straight, snug look at the hips. The corsage, which resembles a zouave-jacket, is embroidered with red silk, and the jacket-like fronts are finished with ball fringe. The sleeves are of white cotton plush ironed so flat that it has a wonderfully satiny look, and the cuffs and little waistcoat are of fine white linen.



*Pâquin begins the flare of the skirt where that of the coat ends in order that neither may interfere with the delight in flaring discovered by the other*



*Short enough to show her feet and her ankles and—well, quite short enough, is this quaint Premet frock with one tunic plain and one hooped with velvet*

Premet combines black and beige very prettily in the frock sketched in the middle of the page. The sketch shows the naive originality of the silhouette. The extremely short underskirt of beige moire has a circular flounce which flares under a circular tunic of the beige moire, banded with black velvet, which is attached to a loose-fitting basque of black velvet topped by a flaring collar of beige moire. The three-quarter-length sleeves have deep straight cuffs. The basque is embroidered at the throat in front with beads in ivory and pale colors and fastens down the side with a row of ivory buttons. The quaint



*One of the highest hems in Paris is this of an inimitably girlish Premet frock topped by a dashing little black velvet zouave-jacket gay with red embroidery*

charm of this little frock is evident at a glance, and more evident on inspection.

#### THE WORTH BASQUE

Worth shows a basque somewhat similar to Premet's, but his silhouette is totally different. The basque is close-fitting, has long tight sleeves, and is buttoned down the middle of the front. The line of the fastening and a small square pocket on each side are decorated with gold embroidery. The black velvet skirt is shirred below the basque and flares to the hem, hooped with four bands of plain velvet. A standing collar of linen, piquantly prim, is worn with this basque. It is encircled by a stiff little cravat of black satin, and is finished at the top with tiny outstanding fluted frills.

Among the other frocks shown by Worth were a gorgeous evening gown of royal purple velvet and purple paillettes, a tunic frock of dark blue tulle with a deep fur flounce over a blue satin foundation, a tunic frock of black satin with a high



Oct. 1, 1914



PARIS FROCKS WILL BE PARIS FROCKS IN SPITE OF  
WAR'S ALARUMS, AND PAQUIN YIELDS NOT A WHIT OF PI-  
QUANCY IN DESIGN NOR A FLECK OF RICHNESS IN COLOR

The tight underskirt has no intention of departing, it seems; in this jacket suit of blue panne velvet it supports a tunic flounced in the sheerest of beige colored lace. Drawn out at the waist-line of the smart little jacket are fan-shaped pieces of blue ribbon brocaded in black and gold, which, appearing beneath the skirt of the jacket lengthen into a short tunic

Knots of blue roses here restrain the floating fulness of a short skirt of rose tulle and lace slashed here and there in deep V's, to show the fur-edged underskirt of rose velours. A futile little skeleton jacket of rose velours adds piquancy to the bodice of rose mousseline, which is little more or less than a high girdle with sleeves of silver lace as long and sheer as possible

Though there is fulness aplenty in the skirt—a very new model with fulness made more than full by the odd drapery—the bodice of this frock of dark blue cloth is frugally fitted from neck to hips and shows distinctly "moyen age" lines. The sash is of black satin braid drawn through straps held by cameo buttons, and the collar is of marten

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flaring collar of cream lace, and several beaded frocks in different colors. A beaded sash shown is a novelty; it consists of a girdle and sash-ends of solid black beadwork with blue beaded flowers introduced. Worth's evening gowns, as usual, have trains.

At Paquin's and Doucet's alike I saw nothing upon entering but heaps of Red Cross bandages and piles of bed linen ready for the military hospitals, and the employees busily engaged upon making a fresh supply of material. However, in the semi-darkened salons some gowns were shown.

Paquin uses cloth,—much cloth,—serge, and velvet—black velvet. Here I saw afternoon and evening frocks with wide skirts—three meters seems to be the limit this season—and loosely fitting, pointed bodices. Loosely fitting coats, too, are the rule. The coat of the blue cloth costume sketched at the left on page 38 is bound with black braid and the huge turned over collar is faced with fur striped black and gray. The under side of the collar and the braid arrows which take the place of pockets on each side of the coat are of Nattier blue taffeta. The skirt of the coat flares moderately, and the skirt of the frock flares from the knees to the hem. A cluster of small pink roses thrust into the pocket-like arrow relieves the severity of this simple street suit.

More elaborate is the tailored frock sketched at the right on page 39. This is also of blue cloth and shows the prevailing *moyen âge* line. The coat is buttoned down the front and long wide bands of black braid finished with ball fringe are tied below it. The coat is strapped and buttoned on each side with cameo buttons. It is collared with a narrow collar of fur.

#### BERNARD, RESPLENDENT IN SPITE OF WAR

A three-piece Bernard gown is shown on this page. The materials used in this striking model are Bordeaux velvet and broadcloth with "nutriace" (imitation castor fur) and gold and garnet embroidery. The tunic is of the velvet with a plaited underskirt of broadcloth showing below, and a narrow guimpe of Bordeaux chiffon is visible at the neck. The undersleeves are also of the chiffon and a band of dull red silk embroidery shows on the sleeves and around the neck of the guimpe. Short velvet caps fall over the chiffon sleeves and a long armhole is outlined in gold and garnet embroidery.

From the shoulders to below the waist-line in front a motif of gold and garnet embroidery extends, and the tunic is caught up in small folds in the underarm seams at the waist-line to throw the bottom of the tunic into a distinct flare over the hips. A border of the fur trims the lower edge of the tunic. A smart little military jacket of Bordeaux velvet edged with fur and finished with a high tight collar of the fur completes this effective model called "Veronique."

#### SATISFYING MRS. GRUNDY

Now that the openings are over, even Mrs. Grundy has been obliged to admit that she is very well pleased with the mode this season; it embodies all the features for which she has been sighing, lo! these many years. Skirts are short and wide, waists are of most generous proportions, sleeves are long, and necks are almost high. Were so many virtues ever combined in all the history of dress? In addition, the transparent corsage is being slowly replaced by one that is quite opaque. It is the one-piece dress which has brought about this change, for the one-piece frock of to-day does not belie its name. It is made literally of one piece, and even when two materials are combined, which is often the case, the corsage is seldom topped by transparencies. The material of the dress touches the nape of the neck and usually covers the collar-bone, although it may be slit directly in front to the depth of eight inches.

Premet and Callot both show transparent blouses—Callot's of lace and tulle, Premet's of embroidered chiffon—but Chéruit has practically discarded the blouse. Her frocks are strictly one-piece, and whether of cloth or satin they are high-necked—that is, they extend to the base of the throat or open in the tiniest possible V in front. The neck of the frock illustrated at the right on page 37 is the newest of her necklines, and is exceedingly pretty and smart. Chéruit's frocks are charming, there is no denying that; at her establishment one sees the one-piece frock in its perfection.

E. G.

## FASHION UNDER FIRE

With Her Back Against the Wall of Paris,  
and Prestige, Genius, and Daring the Arrows  
in Her Quiver, Fashion Defends Her Right  
to Life, Liberty, and the Pursuit of Woman

By ANNE RITTENHOUSE

**M**OBILIZATION is demoralization. Therefore, the wheels of French industry stopped on Saturday morning, August 1, when France was called to arms. There were thousands caught without oil in their lamps, but not so the dressmakers of Paris; they had put in just enough oil to set the wick alight. This simile is not far-fetched, for upon the world of woman's apparel the Day of Judgment fell that Saturday.

Those who know what the month of August means to millions of men and women whose profession it is to supply autumn and winter apparel, are poignantly aware of the destruction of ideas and property entailed by the falling of a blight upon the dressmaking business of Paris during the last month of summer.

Paris has governed the styles of the world. Twice a year—in August and in February—she issues a mandate as to what women shall wear. There may be grumblings and disavowals and insurrections, but Paris has governed the fashions. Both America and England have made restive movements toward creating fashions but these futile attempts have so far met with little enthusiasm from womankind.

#### THE FOREGATHERING OF THE BUYERS

For years every August and February has seen Paris swarming with professional buyers from the leading shops in practically every city of America, Great Britain, Germany, Austria, Italy, Brazil, and the Argentine Republic. Each of these representatives who is able to present the proper passports, and who promises to buy one or more of the models shown, can gain admission to the private openings which are held each day from ten until twelve-thirty, and from two-thirty until five, by the dressmaking houses.

None but buyers for firms or particularly favored representatives of the press are admitted; no other custom is required or permitted. During these two weeks, twice a year, none but professionals in the art, or profession, of deciding upon women's fashions are given any information as to what passes at the openings except the representatives of the press; the pressure put upon these Paris houses by American journals and magazines is so strong that on certain days their representatives are admitted.

#### A DIES IRÆ FOR FASHIONS

This summing up of the situation is merely to emphasize the original statement that the call to arms in France was veritably a Dies Iræ for the dressmaking trade in Paris, and there is no reason to believe that the whole world of women and trade and mills, manufacturers, embroiderers, and lace makers will not be long affected. It is impossible to estimate the amount of damage the war may cause to fashion, and by the word "fashion" one does not mean only the cut of a skirt or the fact that Mrs. J. may have nothing new to buy next season; it means a stupendous and demoralizing condition in the channels of a great trade which has its source in Paris.

Realizing this, the French Syndicate of Dressmakers met on the third of August and outlined ways and means of governing the situation, for this season at least. It was a clearing-house committee that saved the prestige of the dressmakers and started in circulation enough new fashions to govern the output of the remainder of the world for this autumn. It had only a negligible financial reward, but the French dressmakers were working with two motives apart from financial return: to hold against all comers their title as arbiters of fashion; and to preserve the morale of the French employees

and give them a living wage during the first month of war.

To begin with they kept their prestige by executing a drastic movement in styles. However, this was not entirely an after-thought, for it must be remembered that the first of August is near the tenth of August, on which date the dressmaking houses begin to open. Therefore, the



*A Bordeaux red velvet jacket uncompromisingly military; a Bordeaux red broadcloth skirt conspicuously full: such is a Bernard three-piece suit. Beneath the jacket the military effect is carried out in gold and garnet embroidery on the bodice, and the fulness of the skirt is accentuated by draping, in order to increase its flare, a velvet tunic to the underarm seams of the waist*



change in the silhouette had already been agreed upon and the models had been mapped out. The lesser houses who sell to great New York houses already had their gowns fully prepared for sale, but they had not caught the change in the silhouette agreed upon by the large establishments, and many of their models do not represent the movement instituted by the great houses during the second week of August.

This change in silhouette consisted of a departure from the narrow skirt to the wide flaring skirt that measures sometimes as much as four yards around the hem. The width is obtained by a circular fullness that has not been employed for years, by several widths of material cut in godet sections, by side plaits and box plaits flattened over the hips and flaring at the knees, and by shirring.

The short coat was replaced by the long coat, belts were omitted, and the peplums or tails of the long coat were cut to flare and ripple from waist to hem. The moderately short coats were pinched in at the waist and made to flare out over the hips. The *moyen âge* line from shoulder to hips was accentuated in gowns; in many cases there was no defined waist-line, and the sash was omitted.

This, in brief, is an outline of what had been determined upon by the dressmakers in the middle of July, and after the mobilization began they determined to force it upon the world with a will, and they did.

By their own action at the syndicate meeting the couturiers reduced whatever financial reward they might have had from the buyers of the world by demanding cash payments, such payments to be made when gowns were ordered, not when they were delivered. Their income was further reduced by the impossibility of guaranteeing delivery of the gowns in any country except France, and in any city except Paris. The few American buyers who were here by luck or persistence under difficulties, were disagreeably surprised by this decision regarding instantaneous payment.

#### PREMET ALONE OF ALL THE COUTURIERS GRANTS CREDIT

No one who was not in Europe can realize the money panic that occurred during the first week of mobilization, for mere reading of it does not bring it home. Here were the buyers on the spot, willing to stand the chances of not getting the gowns to New York, but without the necessary funds which the French dressmakers demanded. It is true that certified checks were acceptable, but where was one to get certified checks? Letters of credit were of no avail, neither were travelers' checks, and even if one had a deposit at a French bank one could only draw out a limited amount of it.

The house of Premet, on the Place Vendôme, was the only firm to refuse to support the decision of the syndicate. It announced to its American patrons that gowns could not be delivered in America nor to any boat, but that payments could be made in the regular way by those who had previously transacted business with the firm. This action was so significant that it deserves more than passing mention. In itself, it is interesting, but there were other facts also concerning this house which made it a subject of many enthusiastic conversations.

In summing up the financial situation, the fortunes of the fashion business looked unpromising at the very outset and they have remained so. It seems as though the decision of the French houses to have openings during the shock that came to the country when war was declared must have been more from motives of prestige than anything else. To have allowed America to design her own fashions would have been either a great mistake or a great vindication. Was it a compliment to America that Paris decided not to let her do it? That is the question some people will ask, but it has little justification. America



*The common fate of models which could not be duplicated for lack of materials was shared by this splendid evening wrap of vermillion velvet sleeved with gold brocaded satin and much banded with kolinsky*

could no more be expected to create a world's style at a moment's notice than the Philippines could be asked to govern themselves in the first days of their emancipation.

However, Paris played the trump card that was up her sleeve—and won. No matter what we may create later, the styles shown between the ninth and the fifteenth of August by Callot, Chéruit, Drécoll, Premet, Lanvin, Jeanne Hallée, and Bernard have settled the question for this autumn.

Nor is this any slur on America, which has many capable dressmakers who have always contributed their share toward fashions for their clientele; not perhaps in actually creating a mode or a model that has been universally accepted but in making a model suited to the personality and uses of an individual customer. That they have not in the largest sense created may be due to no greater lack than opportunity, and if for any long period of time Paris were incapacitated for this work of creating fashions, New York would have an opportunity made to its hand.

From all I can gather in talking to the heads of houses there was neither loss nor gain, financially, in regard to the autumn models. Premet

has entire confidence in the delayed American payments and it is the consensus of opinion that this firm showed shrewd judgment, for probably America is the one country that can pay for clothes during the next year. Brazil and the Argentine Republic produce rich and generous buyers, but the lack of transportation facilities made it impossible for them to purchase. The transportation of gowns to America is at present a distressing question and the majority will be carried by the buyers as personal baggage.

The great houses here are not unanimous in considering the financial reward of these semiannual openings as important. A year ago there was the first sign of disillusionment; last February there was a meeting of the syndicate to discuss a proposal to abandon the openings, and it is significant that the four houses that listened well to that suggestion are the houses that did not have openings in August: Poiré, Worth, Paquin, and Doucet. That syndicate meeting was a well-kept secret and the argument advanced against the openings was that the expense to which each house of the great ten that showed three hundred models twice a year—with the chance that few of them would be bought—was put, was too great.

There had grown up among the American buyers a disposition to unite in purchasing a limited number of gowns, to divide their expense and share the models in America. Added to this disconcerting movement, New York had promoted a set of commissioners who represented a large number of dressmaking firms and considered the purchase of one gown sufficient for many houses. These things may explain to Americans the reason for the monotony in fashions; the vast number of gowns cut on the same lines and made of the same materials. Arguing backward, in the light of these facts, the houses that had war-time openings are not quite sure they have lost as much money as they would have done in other seasons.

The American buyer who was in Paris and could pay cash for his gowns or get credit at Premet's has a chance to make his fortune in the American market. The few who got here with gold in their pockets controlled the business. The Paris dressmaking houses lost large sums of money, however, in the personal trade that was to follow the professional trade. The thousands of American women who were blockaded in Paris, and who, after the money panic was over, were not unwilling to buy their winter wardrobes here, could pay cash, but few of the dressmaking houses could copy the models they showed.

There was paralysis in the trade that produces materials and trimmings; the mills were still. Rodier and Bianchini kept open but they could only supply to the dressmakers and to the American buyers the supply of material they had on hand. There were dozens of models that could not be duplicated in any way and unless these were the right size, the would-be purchaser perforce refused them.

#### WITH ALL THE LOOMS STILL

Even when the foundation material used in a gown could be duplicated, the admirable touches that distinguish French work had to be omitted. For instance, Premet brought out a new way of holding together the fronts of a turnover white organdy collar by running many strands of colored beads and floss through two long buttonholes. One leapt at it, but it was possible only to get the original, for the industry that had created the materials had ceased.

The prices of gowns were not raised. This restraint was in keeping with the entire situation in France. It amazed the French to hear that American food was soaring in prices when neither

*(Continued on page 110)*





ALTHOUGH THE CALLOT SŒURS HAVE GIVEN SOME SUPPORT TO  
THE NEW FLARING SILHOUETTE, THEY HAVE BY NO MEANS ABAN-  
DONED THE STRAIGHTER AND NARROW LINE, AS IS HERE ATTESTED

One of the characteristic features of the new frocks is the neck-line, which may be round as in the middle gown, cut in a modest V as in the one at the right, or else assume the odd and becoming line seen in this gown, touching the nape of the neck at the back and drawn straight from shoulder to shoulder in the front. Broadcloth, for which Cal-  
lot shows a marked penchant, is the material employed. The color is royal blue, which is plain in the short, draped tunic and enlivened with embroidery of black, gold, and silver beads in the slim underdress

Contrasting with the lustrous, silky broadcloth of the new mode are rough surfaced woolen textures which give the impression of warmth. Of such a material in a soft medium shade of gray blue is fashioned this unusually effective gown. Embroidery of terra cotta beads in deep points outlines the neck and front closing and is applied in a V effect at the sides. The skirt is of plain terra cotta cloth, and at first it appears to be plaited in small box plaits but in reality it is pressed in and out in a way which in cross-section would look like a Wall of Troy design

Long sleeves are almost ubiquitous in the new day gowns, many of which are finished with cuffs as in this gown, others of which flare at the hand as in the gown on the left. The frock pictured above is of emerald green broadcloth trimmed with satin of the same shade and has collars and cuffs of white satin. An unusual interpretation of the open-front tunic is seen in the skirt, which is cut extremely short, as is the rule in the day gowns emanating from this house. The yoke, which is seen at the side of the skirt, is an interesting and characteristic feature





THREE AGES OF FASHION: A FROCK CLASSICALLY BYZANTINE, A FROCK INDUBITABLY OF THE "MOYEN ÂGE," AND THE LAST FROCK WORTH MADE BEFORE HE WENT TO THE WAR

*A cuirass of silbern paillettes that glints like shining armor denotes how far Dœuillet has yielded to the influence of the "moyen âge" in this frock, yet the two strands of slim jet beads which dare to stand alone over each shoulder acclaim the present-day French of it. A tunic of black Chantilly lace weighted with loops of jet falls over a band of the paillettes, which in turn ends over an underskirt of sphinx satin banded with gray fox*

*Byzantine in effect, and well within the prescribed dignity of line and treatment peculiar to Byzantine art, is this Dœuillet frock of black and gold brocade. Straight jet bands held under two barbaric ornaments of jet are the trimming, and a deep flounce of black Chantilly is the overskirt. The plain panel back extends into a short train. The Béchoff David wrap is of "tête de nègre" velvet collared with beaver and banded with metallic ribbons*

*The last dress made by M. Jean Worth before he went to war is this: an evening dress of black velvet combined with black tulle over silver lace. Rhinestones glisten like round dewdrops where what there is of tulle sleeve ends, and the girdle is overlaid with rhinestone motifs that gleam against the black velvet. The skirt, which is shirred with a heading to the girdle, is slightly draped, slightly full, and has a train. Models from John Wanamaker*





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*In spite of the international marriages by which Europe has sought to unite its interests and to innoke peace, Czar Nicholas II, whose wife is the granddaughter of Queen Victoria and the daughter of a German grand duke, and Kaiser William II and King George V, both grandsons of Queen Victoria, are engaged in the greatest international conflict in history. King George is first cousin both to the Kaiser and the Czar, and the heirs to the thrones of all three empires are second cousins*



Photograph by Bolssonas & Eggler, St. Petersburg

*In the interests of cementing the friendly relations between nations, the princesses Alexandra (at the right) and Dagmar (above), the two oldest of the three daughters of Christian IX, King of Denmark, married, the one Edward VII of England, the other Alexander III of Russia. Their grandsons, Grand Duke Alexis, heir to the Russian throne, and Edward, Prince of Wales, are second cousins of Frederick William, Crown Prince of Germany, who is now in the field*

THE MARRIAGES AMONG THE ROYAL FAMILIES OF THE NATIONS NOW AT WAR, THOUGH CONTRACTED SOLELY TO CEMENT THEIR INTERESTS, COUNTED NOT AT ALL IN PREVENTING THE EUROPEAN WAR



Photograph by W. & D. Downey, London



FIGURES FROM THE TABLEAUX  
WHICH WERE THE GRAND FINALE  
OF THE NEWPORT RED CROSS FÊTE



*As a punctilious Chinese woman clad in white satin, green brocaded, Mrs. Reginald C. Vanderbilt pattered out on the stage*



Photographs by Mrs. J. C. Fairchild

*An Ursula, white and still, was Miss Angelica Brown who posed as the martyred princess of legendary fame*



*The final pose in the tableaux was contributed by Miss Mai Watson, who was a striking study in black and white*



*A glow of magenta and orange was the costume of Miss Rhoda Fullam, the daughter of Captain Fullam, U. S. N.*



*Second to step into the gilt frame was Miss Marion Tiffany in a costume from "The Girl and the Parrot"*



## THE BELGIAN "PETIT PARIS"

IN going from Paris to Brussels I always feel as if I had left the society of an aristocratic Frenchwoman for that of her sincere, if not entirely successful, imitator, and in going from The Hague to Brussels, I feel as if I had come from the specklessly neat and sincere, but unemotional, hospitality of a fastidious Dutch family to that of an effusive and somewhat tawdrily magnificent household, not over particular as to the guest admitted to the intimacy of the home. Brussels is a tenth the size of Paris, and a little bigger than The Hague, but vastly more like the former than the latter.

The gorgeous little capital of Belgium reminds one of the fable of the frog and the ox. Frog Brussels is always ambitiously swelling itself toward the size of ox Paris, and solicitously inquiring, "Is he bigger than this?" Fortunately for Brussels, though a worse disaster has recently been hovering over her, the fate of the ambitious frog of the fable has not yet overtaken her, and, meanwhile, she has, in her soaring ambition, achieved a sort of magnificence, in spots a genuine magnificence hardly surpassed elsewhere in Europe. Paris and Brussels have one thing in common in their very early history—they have exceedingly humble original names; the Paris of Caesar's day was a huddle of mud huts appropriately called Lutetia, which means "Mudtown," while Brussels of the seventh century was Brosella, or "The Marsh-seat," the residence of the Duke of Lorraine in the boggy valley of the river Seine.

## A DUAL TOWN

The Brussels of to-day is an upper and lower town: the latter picturesque to the last degree, crowded, dirty, and, in considerable degree, Flemish—an ensemble which the horror of siege would crumble; the former high, dry, clean, grandiose in many of its buildings and monuments, the residence almost exclusively of the French-speaking Belgians, and the home of the royal family when they are not in their Palace of Laeken, three miles from the city.

Between the upper and the lower town lies the market square, one of the noblest in Europe. To drive for two or three hours through the swarming lower town, with its pathetic, weather-beaten churches, five, six, eight centuries old; its mellowed brick dwellings, red-tiled, many-gabled, crazy with years, but inexpressibly delightful to the American eye that is sick of spick and span new things at home; and then to emerge as day wanes, but while the light is still sufficient to see well, upon the serene but splendid beauty of the market square, is one of the most soothing of surprises. The broad, gray expanse of "Belgian blocks" is soft and gracious under the tempered light of the late sun, while the flower market gives just the right touch of lively color to the pavement.

## WITH SQUARE YARDS OF GOLD LEAF

All about are splendid structures, most of which have lent magnificence to the place for centuries. There is the city hall, seven stories high, fretted to the eaves with sculpture, aspiring heavenward hundreds of feet in a slender, carved and windowed Gothic spire, dominant and glorious and a fine target for the ire of a ruthless invader. Opposite is the old royal palace, bursting with objects of art and antiquities, hoary with history, splendid, too, in its stone carving, and capped at many points with graceful, triumphant statues. All about are the guild houses, gorgeous—too gorgeous one would think, were they elsewhere—with square yards of gold leaf, one of them surmounted by an equestrian

Brussels, the Gorgeous Little Belgian Capital under the White Flag of Truce Preserved Its Mellowed, Red-tiled Brick Buildings, Its Churches Centuries Old, and Its Galleries Bursting with Art, from German Onslaught

By EDWARD N. VALLANDIGHAM



*The city hall, seven stories high, fretted to the eaves with sculpture, aspiring heavenward in a slender, carved, and windowed Gothic spire, dominant and glorious*

statue of heroic size completely gilded, another by an airy female figure not unlike the Diana of Madison Square Garden, and still another by a huge, peering statue of some well-loved national hero.

The flowers of the market are absurdly cheap according to American standards, and the women, old or young, who sell them respond with French alacrity and appreciation to a bow as one asks the price. An orchestra plays of summer nights in the center of the market square, and it is pleasant for one who would see simple and respectable Brussels in relaxation to sit at one of the absurd little round tables of painted sheet-iron, and drink mild beer while the crowd comes and goes.

Brussels of the upper town is truly magnificent as to situation. It rolls over a range of considerable hills, and breaks into deep, gorge-like valleys some of them parked and approached by highly decorated stairways, rich with flowers and trailing plants. The parks are splendid in size and foliage; the highways are broad, well-paved, magnificent with vistas; and the public buildings are sometimes beautiful, often grandiose. The private dwellings are oddly mixed French and Flemish, with a few horrors in the Dutch adaptation of the art nouveau. Nothing could be lovelier or more dignified than the comparatively new parliament building with its classic front reflected in the waters of a lakelet. One feels often in this upper town the person-

ality of the late Leopold the Unspeakable, happily replaced now by the present heroic and popular young monarch whose stern front to the invasion of his blood brethren, the Germans, is the astonishment of Europe. The Royal Art Gallery, housing what is new in Belgian art, fairly reeks of the late Leopold. His great beak, vast beard, and insolent eyes salute one in sculpture and painting from half a dozen places in the huge building. As an illustrative study

in degeneration under the influences of lust, wealth, and power, the successive busts and oil portraits of Leopold, from youth to age, are highly instructive.

The art galleries have literally acres of new pictures,—largely of French inspiration,—many of them of amazing size, and all of somewhat distinguished technique. The older gallery is a treasure house of Flemish, Dutch, Italian, and Spanish art from the dawn of the Renaissance to the middle of the eighteenth century. A few of the noblest Rubens canvases are here.

## THE MAISON DU PEUPLE

On the occasion of my last stop in Brussels, fancy took me again and again from the upper town to the lower, and I found a singular pleasure in the Maison du Peuple, which is the huge building with theatre, meeting rooms, assembly hall, restaurant, roof-garden, and department store, maintained by the associated working men of Brussels. The cheapness and excellence of the food here, the courtesy of all present, whether guests or waiters, the universal amiability and gaiety of the scene were a surprise and a delight. At first I was mistaken for a brother socialist from America, but upon my disclaiming that distinction there was no dampening of my welcome, and a pretty and saucy girl socialist insisted upon pinning an emblematic red rosebud to my lapel.

At first I had the utmost difficulty here in obtaining information because nobody spoke English, and many did not speak French. A large part of the Brussels working folk are Flemings. (I have found places in Flanders where I have had difficulty in getting anything to eat because Flemish was the only language spoken, and unfortunately I have not inherited that tongue along with the blood of my Flemish ancestors.)

Oddly enough, the superintendent of the house could make nothing of my French; I ascribe that fact to his imperfect acquaintance with the language. Finally he bethought him that his wife spoke English a little, and he took me to the domestic end of the establishment, where a lady who, Sunday though it was, was unmistakably mending a blue corset, smilingly came to my aid with my mother tongue. There were effusive thanks, there were mutual smiles, there were bows, and friendly adieus, and I came away with all the information I needed.

## IN HUNGER AND SORROW

From the roof garden of the Maison du Peuple I looked down over the lower town with its amazing huddle of tiled roofs, church spires, carved façades, and narrow ways, and up to the magnificently situated courts of justice which frown over the town, with their granite front and domed roof, like some ancient citadel. I tremble to think what irreparable havoc could be brought upon a city so rich in splendors of architecture and the long glory of the ages as is Brussels. I think now with pain of the throttled gaiety of the Little Paris of a garish night life, of the hunger and sorrow of its swarming work folk—French and Flemish—of the darkened windows and formal mourning in the splendid homes of the aristocracy of the upper town.





Opposite the city hall on the broad, gray market square is the old royal palace, hoary with history and splendid in fretted stone

All about the market square are guild houses, gorgeous—too gorgeous, were they elsewhere—with whole square yards of gold leaf



One guild house which fronts the gray expanse of "Belgian blocks" is surmounted by a statue of heroic size, completely gilded

Frowning over the town like some ancient citadel are the granite façades and the dome of the courts of justice, shown in the circle.

The classic front of the new parliament building looks upon a lake and a park rich with foliage and magnificent in vistas







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*Mrs. Harry Payne Whitney and her little daughter Barbara, who arrived at Newport from New York with Mr. Whitney on their yacht "Warrior" in time for the latter part of the National Tennis Tournament*

*Mrs. Arthur Scott Burden watched New York lose the last hope of the national lawn tennis championship in the sixth round of the All-Comers' Tournament*

*Mrs. J. Gordon Douglas, herself a tennis player, with her little son witnessed the fourth round of the tennis tournament, in which Williams vanquished his opponent and came one day nearer the final round with McLoughlin*



*Mrs. H. Pierrepont Perry and Mrs. J. Stewart Barney. Mrs. Perry was a patroness of a "thé dansant" given by Miss Margaret Hawkesworth during tournament week*



*The fifth round of the thirty-fourth annual tournament for the lawn tennis championship of the United States numbered Miss Mary Pyne, daughter of Mr. Percy R. Pyne, among its smart audiences*

NEWPORT AS TENNIS LOVERS  
SAW IT DURING THE THIRTY-  
FOURTH ANNUAL TENNIS TOUR-  
NAMENT FOR THE CHAMPION-  
SHIP OF THE UNITED STATES



*Mrs. Prescott Lawrence and her daughter, Katharine, at the tournament which culminated in Williams vanquishing McLoughlin, the playing-through title holder of the tournament*



# GIVE US *to* GO BLITHELY *on* OUR WAY—UNMORALLY

ONE of the most absurd things about those absurd old days of Puritanism from which we are now happily emancipated was that the benighted people of that time looked at everything indiscriminately from the ethical viewpoint. It is hard to realize this now; but they seem actually to have felt that everything they did must be in some degree either right or wrong. It was like thinking every direction must be right or left; whereas of course there are always forward and backward too. And as soon as you get that conception firmly fixed in your mind, you will understand (as a modern reasonable being) that everything is really only before or behind you, and there is no such thing as right and left at all. It is only a question of the direction in which you are facing, —a question, in other words, of progress. Right

and wrong, like right and left, are only relative and hypothetical. The true question is whether you are progressing or falling back.

Of course, a great moral and philosophical discovery like that did not come all at once. At first, people began to see that some things at least must be exceptions to that sweeping ethical rule: things like

eating and sleeping, for instance. You can not call it either moral or immoral to sneeze: it is merely unmoral; that is, outside of morality; no more to be measured by the moral standard than pinkness or blueness can be measured in feet and inches. Then came the idea that anything done by an irresponsible creature, such as an animal or a child or a savage, must be considered unmoral also. For the child to eat soap, or the cannibal to eat the missionary, or the lion to eat the cannibal, was wholly outside of the ethical field. And this brought us to the threshold of the broad, underlying principle. As the old narrow dogmas broke up and we began to look at the world on a basis of fact, we saw that there was no act whatever but at some time or by some people was done with a clear conscience. To us, murder is immoral; but the Thugs made it a religious sacrament and a means to salvation. So with everything else: some people thought it right, and some thought it wrong, and some did not think about it at all. What really made the difference was only the subjective conscientiousness of the person. Now, just as beauty is only in the eye of the beholder, so morality is only in the conscience of the doer. There is really no such thing. If people all over the world disagreed about whether snow is black or white, there would be no such thing as blackness or whiteness.

## ART, THE FIRST CONVERT TO THE CREED

The earliest application of unmorality was restricted to the field of art. As far back as the now almost forgotten nineteenth century it was recognized that art exists in and for itself alone, independently of all moral considerations.



*Anything done by an irresponsible creature must be unmoral*

Wherein Is Shown How Immoral It Is to Be Moral, and the Lack of Necessity of Being Either

BY TOPSY TURVEYDROP



*Some thought it right and some thought it wrong, and some weren't able to think about it at all*

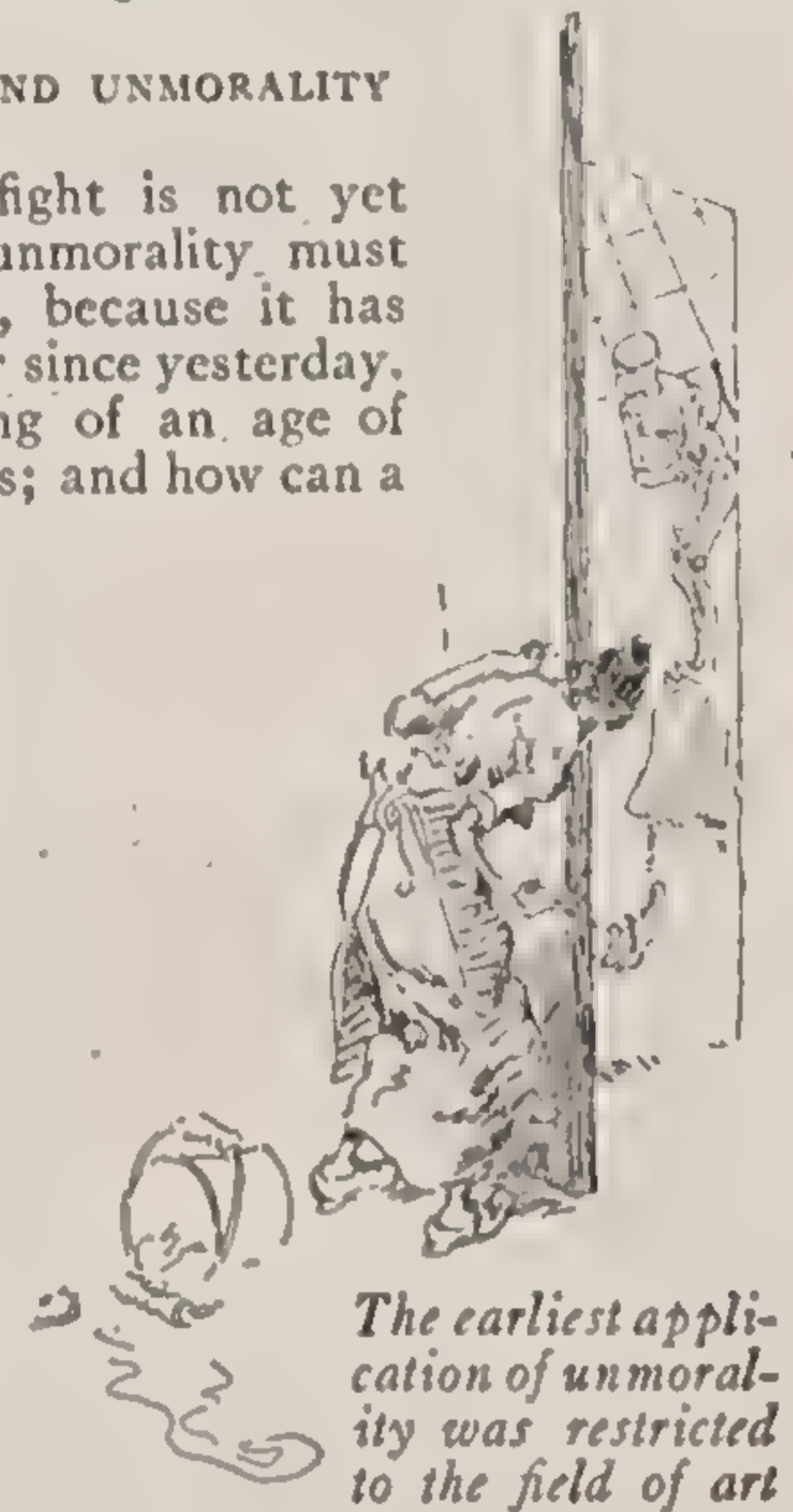
That seems axiomatic to us now; but at the time, like all advanced ideas, it had to struggle against conventional opposition. The reactionaries insisted that some subjects were unfit for artistic representation, that books and pictures and statues and music ought in some vague way to make people better instead of merely holding the mirror up to nature and showing things as they are. But it was triumphantly shown that the utmost freedom is necessary to good art, and that where art and morality are connected (as in Athens for example) no great art can be produced. Even to-day, a few reactionaries yet maintain the absurd old superstitions that no one can mean anything better than he is, and that the meaning of a work of art has an influence upon conduct. But these timid folk were (and are) easily circumvented by the pretense of a moral purpose. For them, the artist can always defend his work on their own ground, by claiming to have done it for a deterrent effect, to awaken reform; for the enlightened, he can take the true stand of unmorality. It is heads he wins and tails they lose.

The important point, however, was the resulting freedom of the artist's life. Since art is unmoral, naturally the more unmoral the artist himself can be, the better. And this new freedom was triumphantly claimed by an ever increasing number of the truly creative spirits of the world. Gradually even those who produced no art of importance realized that they had at least the artistic temperament and were fairly entitled to its privileges. And then came the final step to freedom. We had already seen that the personal sense of responsibility was all that made an act either moral or immoral. Then

why have a sense of responsibility? The beast could do no wrong, nor the child, nor the lunatic, nor the savage; nor, as we began to see, the artist. Should these enjoy a liberty denied to wiser and broader minds? With that Ibsen and Nietzsche and Shaw and the other great progressive intellects of the period broke through the rusty barriers, and the dawn of the new era was at hand. Humanity had discovered at last the Golden Rule that there is no golden rule.

## TO-MORROW—LIBERTY AND UNMORALITY

It is true that the fight is not yet over. But to-morrow unmorality must inevitably be victorious, because it has been gaining ground ever since yesterday. We are at the beginning of an age of broader and higher things; and how can a principle which thus dissolves definitions and gives to the latest civilization the primitive liberty of the natural impulses be otherwise than broad and high? Evidently, either the Puritans were right or the moderns must be. If you admit unmorality at all, there is clearly nothing that can not be logically proved unmoral. To see the matter in any other light, it would be necessary to arrive at a definition of right and wrong.



*The earliest application of unmorality was restricted to the field of art*





MRS. WALTER LEWISOHN

*Mrs. Lewisohn, who is much of the time in Europe, usually spends the summer at Elkwood Park, New Jersey, where her husband keeps a string of twenty polo ponies. Mrs. Lewisohn, herself, is known as a splendid sportswoman and an unusually beautiful dancer*



## TEMPERING WIT WITH HUMOR

Taking Enough of the Edge Off a Keen  
and Shining Weapon to Fit It to  
the Purposes of a Domestic Mediator

**T**HACKERAY defined humor as "wit and love," a definition, in view of its rare compactness, strikingly precise and inclusive. Wit unsoftened by the other ingredient is a dangerous gift for him who would keep the social peace. The temptation to use unkindly so keen and shining a weapon is apt to be too strong for the possessor. For this reason, a society made up entirely of wits would either sink into mutually covenanted silence or prove self-destructive. Humor, on the other hand, the sympathetically emotional manifestation of a quality akin to wit, is, next to universal good-will, the finest of social and domestic lubricants. Persons of no pretention to cleverness often have a delicious sense of humor, though rarely the creative humorous faculty, while some extremely clever persons, and even some conspicuously witty persons, are deficient in the sense of humor. Those not blessed with this sense are apt to be jealously suspicious of such as have it, doubtless upon the false assumption that it implies rare intellectual gifts. True, the sounder the mind, the greater the probability that its possessor will have also the sense and faculty of humor, since the gift of seeing the absurdity of a situation or an expression lies at the bottom of much humorous appreciation, and this gift depends largely upon the logical faculty. But, after all, good-will and a sympathetic imagination are even more essential. There is no such charming companion as one who has a nimble mind, a quick imagination, and a sympathetic heart.

**W**OMEN are commonly held to be deficient in humor, perhaps because some are incurably illogical and most are much preoccupied with details of a practical kind that tend to beget a matter-of-fact attitude. Nothing, however, is quite so delicious as the humor of a truly humorous woman. Feminine humor is apt to be more delicate than masculine, richer at once in human sympathy and intellectual distinction, more provocative, caressing, and amiably sly. Humor exercises itself upon the lighter things of life, and falls decorously silent in the presence of the great emotions. If, therefore, one has been schooled to take trifles seriously, the opportunity for the play of humor is the more restricted, and women, by the very nature of their occupations and preoccupations are apt to take seriously many matters that men take lightly. To almost any woman, for example, dress seems a serious matter, and even the absurdities of extreme fashions are almost too sacred for humorous trifling.

The social proprieties and conventions, some of them rather petty, are apt to be dear in the eyes of women, because men have left largely to them the duty of maintaining the amenities of social life. Man, the social barbarian, can be vastly amused at trifles of this kind that seem important to his more civilized wife. There are incurably merry women, however, who can preserve their sense of humor unimpaired amid the chaos of old-fashioned house cleaning or at the crisis of a daughter's coming out.

**M**OST families woefully neglect the cultivation of humorous expression and appreciation, and domestic life is often dull and not infrequently acrid just because of such neglect; yet the sense of humor, and in a less degree the faculty of humor, may be effectively cultivated even amid the vexing problems and solemn trivialities of the domestic circle. Every household should be trained to read "Uncle Remus," Lear's "Book of Nonsense," Lewis Carroll's stories, and "Pickwick Papers," and, in due time, should take up Charles Lamb, Calverley, Mark Twain, and their great predecessors. Every intelligent adult should also read once a year George Meredith's essay on "The Uses of the Comic Spirit."

**O**UR schools pay too little attention to humorous literature of a high quality, and, indeed, the absurdly solemn business usually made of literary study renders humor almost an impertinence in the schoolroom. Our nursery system, also, is unfavorable to the cultivation of humor, since the directing minds of the nursery are apt to be somewhat deficient in that quality. An active sense and faculty of humor, indeed, would hardly be considered a strong recommendation for a nursery governess. The family table should be a school of humor rather than of manners or of morals. Few things are more delightful than to see the infectious spark of humorous appreciation flash from eye to eye of old and young around a full family dining-table. It is astonishing to note how quickly a youthful mind of the receptive sort is stimulated to appreciation when a child is admitted to a domestic circle where intellectual nimbleness is enriched by a wide acquaintance with literature and tempered by a sympathetic imagination. The table-talk of fifty such families, winnowed by a selective taste, would make a rich humorous garner well worthy of publication to a dull and weary world of the uninspired.







*Comfort and serenity pervade the Georgian drawing-room and a blissful absence of petty ornaments adds distinction to it. The walls are painted ivory white, touched with gold, and the plain carpet is a soft apricot color, which harmonizes with the striped fabric in yellow and petunia shades which covers the furniture*

*The open ceiling of massive beams, the long tables, the wainscot-chairs, and the carved court cupboard all bespeak the England of Elizabeth and lend to the dining-room a simple dignity in accord with the text carved above the fireplace, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith"*



**AN ENGLISH MANOR, HALF TUDOR,  
HALF GEORGIAN, AMONG THE GREEN  
HILLS OF SURREY IS THE HOME  
OF MR. WILLIAM FAVERSHAM**



*Modern transformation has made of the old barn a quaint and unusual guest house with a great hall on the main floor for entertainments, and many sleeping rooms above. The casement windows beneath the overhanging eaves are wholly appropriate, and the old carved entrance door is well worth the illustration in detail which appears on the opposite page*





*Few doors on modern houses could stand comparison with this door of a Tudor barn carved on the lines of English Gothic and bearing four heraldic devices, one of which shows the fleur-de-lis of France*

*The older portion of the manor-house at Chiddingfold, built in the time of Elizabeth, exemplifies the picturesque Tudor architecture. An ancient sun-dial testifies to the age of the garden, and the high roof of the old barn, now a guest house, lends homelike charm*

**M**R. AND MRS. FAVERSHAM have a most delightful type of English home in the old manor-house at Chiddingfold. This little village among the green hills of Surrey is three miles from the railroad and seems a bit of long past centuries, left sleeping, undisturbed by the bustle of to-day. Tradition tells that the village once rose to the industrial dignity of a glass factory and iron works, but that Queen Elizabeth received so many complaints regarding these "nuisances on the village green" that she promptly abolished the industries, and it would appear that Chiddingfold has never made another attempt to enter the world of commerce.

A most interesting feature of the house is its complex architecture, for it was built at two wholly different periods. The beautiful gardens have old brick walls covered with fruit-trees and with flowering vines which show great splashes of color through the overhanging trees.

Many a play which has delighted American audiences has been prepared by William Faversham and his wife, Julie Opp, in the cozy little study of the manor-house. Richard Le Gallienne, too, has lived here and found inspiration within these ancient walls, which seem to envelop the dwellers with an atmosphere of good cheer.



*Counterbalancing the rambling freedom of the Tudor section by an uncompromising regularity on its own part, the Georgian front of the manor, built several centuries later than the rest, turns a solid and somewhat stolid face to the village green. The classic entrance merits its prominence*

Photographs on these two pages by H. N. King, London



# A S S E E N b y H I M

I THINK I have alluded in a previous paper to the rapid changes in the history of the day. I fear to make any predictions whatever in regard to them and may only express my sincere hope that by the time this is published our eyes shall have beheld the dawn of peace. However, there is no reason why I should not indulge in a few comments upon a situation which if not general now has been so lately and might possibly be so again—though the fates forbid.

I am glad I do not have to mourn the loss, as a class, of the so-called *garçon* of the restaurant, as there were few survivors of the old guard left to march away from us on war bent. Had they been here as in years gone by, I really would have felt deeply grieved should they have departed to the wars. During recent years, however, their ranks have become depleted and only here and there a waiter of the old school remained when the call to arms went forth. Their places, even in the best Fifth Avenue establishments, have been taken by a species of hybrid Italian or Greek, and I must confess if these gentlemen of the napkin should have marched, or rather sailed, away, I would have rejoiced inwardly. But, ah no, they have taken out their citizen's papers and are with us as brothers. Besides the Italians who now show their fine hand in our cuisine departments, we have, also, as successors to the Frenchmen of old, a sprinkling of Austrians and not a few Teutons. There is no escape from dyspepsia.

## AS A CHEERFUL PESSIMIST

As a cheerful pessimist, and in absolute accord, I am sure, with my readers, I may say that the great war has already taught us many truths. It has proved to us the wisdom of our diplomatic appointments in Europe, for though it is true that, as far as the United States is concerned, old-time diplomacy is dead, and delicate questions of international import are managed by the State Department, our ambassadors found a great field of work when war was declared. As Mr. Herrick was a legacy from a previous administration, he knew his Paris well and, being popular with the French people, was able



to be of especial assistance to Americans who were momentarily stranded in the French capital. Ambassador Gerard and his charming wife have won the universal gratitude of Americans who were in Berlin at a perilous moment, and Mr. and Mrs. Penfield, who are at Vienna, will always be remembered for the help and comfort they were able to give our citizens in that once gay but suddenly terror-stricken city. Of Ambassador Page's work in London no account is necessary; it has spoken for itself. Not only the ambassadors but their secretaries and the attachés of the embassies have accomplished wonders during the past few weeks. Thus, even out of an evil condition some good has come, as the events have shown the American gentleman in his best light, and will doubtless cause Congress to recognize the need that our ambassadors shall be widely known to the social sets of foreign capitals in order that at a time such as that through which we have just passed they may come into intimate contact with the people. I trust such reflection will influence our Congress to do something to lighten the expenses attendant upon a diplomatic position in Europe, and to provide fitting homes for our representatives and their attachés abroad.

## MOTOR IN SOMEBODY ELSE'S CAR

A less important but a not unimportant thing is that the war has taught us that when we motor in Europe we would be safer not to motor in our

own cars. I have found it extremely convenient myself, at times, to rent a good car and chauffeur from a reliable company in Paris, rather than to take a motor over from America. In this way one pays a certain, stipulated sum and is thereby relieved of all direct responsibility. In case of sudden war, we have seen that no matter who owns a motor it is liable to be seized or confiscated, and that there is so much red tape and expense involved in getting indemnity that one might as well not try to get it at all. Perhaps not more than half the value of the motor may be recovered even under the least unfortunate

(Continued on page 90)

# S H E W H O H E S I T A T E S I S L O S T

By CAROLYN WELLS

(April Fashions)

I'll never wear those pantalets!  
I hate a fashion so extreme.  
Loose, baggy things, with pink rosettes!  
I think they are a perfect scream.

(A week later)

Last night I met that Mrs. Mann;  
She had on pantalets. My word!  
I don't see how a woman can  
Adopt a fashion so absurd.



(A few days later)

I saw some pantalets to-day,  
That really had a charming air—  
I wonder if they've come to stay—  
One must wear what the others wear.

(The next day)

I've bought some pantalets. A dream!  
Such darling things—of frilly net—  
A heavenly shade of biscuit cream.  
Of course, I shall not wear them,—yet.

(The day after)

Pantalets? Yes, I wear them, now;  
The ones Jeanne makes are simply sweet.  
And so demure,—I think, somehow,  
They add distinction on the street.

(A week later)

Pantalets? I've discarded them—  
They're far too common, yes, indeed!  
Now, I want something—just—ahem,—  
Well,—just a bit more *intrépide*.







**S**OFT white lace falls bolero-wise over the white satin waistcoat of the blouse just above, and pointed collar and cuffs match the diminutive organdy chemisette. A high Louison turban of black velvet is the higher by a sheaf of Spanish hackle feathers with attendant antennæ. A bow-knot of antique silver braid and blue moire trims the the Lewis turban of black velvet which tops the blouse of corbeau blue charmeuse sketched at the upper left of the page. Sleeved with cream silk shadow lace, the blouse is finished under a half belt, half sash, and lined with net. Wisps of corbeau blue cock feathers edge the

brim and waver toward the crown of the Reboux hat of corbeau blue hatter's plush shown in the middle of the page. A surplice front of taffeta matches the corbeau

blue chiffon which veils the white chiffon of the blouse shown with it, and nickel buttons and organdy collar and cuffs add smartness. At the upper right a white

crêpe de Chine waist with the new fan-plaited collar and cuffs is sketched. It is topped by a black velvet Evelyn Varon tricorne. A round ornament of colored materials fitted together to look like leaded glass is the unique hat trimming. Below the models just described are sketched a big black velvet hat which Madeleine festoons with natural black and white ostrich, and a black taffeta blouse with sleeves of black Chantilly over chiffon. One big black velvet button holds the feathers atop the crown of the hat, and tiny black buttons trim the waist. Models from Gimbel Brothers.







**WORLDLY WISE IN THE SMARTNESS OF BEING SIMPLE,  
THE WINTER HAT USES ONLY TRIMMING THAT ADDS TO  
THE BEAUTY OF THE LINE OF ITS IRREGULAR BRIM**

*This Suzanne Talbot model of corbeau blue velvet fits well down on the head, and is a shape to be welcomed by the middle-aged woman. Two beige colored ostrich feathers carry out the sweeping line from the front where the brim is low and narrow, to the back where it is high and flaring and split*

*Reboux shows a turban of black velvet that is almost too demure to be believed, and one nearly suspects it of being the most clever of these five hats. Three silver bands cross the top of the hat,—or the brim, for the brim is the hat,—and from the corners a veil of black Chantilly lace may be most gracefully draped*

*Though the large hat is here outnumbered three to two, this Mary et Annie model is more than able to hold its own; and small wonder, for a cunning artistry flares the black velvet brim high at the left side and at the right perches a black velvet bow that has curving lines like the brim. Models from Arthur*

*Almost a tricorne, but rather more pointed front and back into a diamond shape, is this Suzanne Talbot turban of moleskin. The only contrast afforded to the sleek gray fur is the high feather fantasy of brown and white, which is perched in the corner in the middle of the front*

*A velvet hat, an Arthur model, in plum color is, perhaps, a relief from the many black hats; and this one shows also one of the most novel of the sailor shapes, a brim short in front and flaring at the back and sides, and with a bow of sphinx metal ribbon to break the even curve*



EVIDENCE THAT VESTIGES OF THE CAPE STILL  
CLING ABOUT SOME WRAPS, AND THAT IN THOSE  
WHERE IT IS GONE, IT IS NOT FORGOTTEN BUT  
IS REMEMBERED IN VOLUMINOUS, FLARING LINES



*Almost like a smock, one side sleeveless and the other sleeved with a cape, a lovely evening wrap of tailless ermine swings from a V-shaped neck. Most of the edges are fringed with tails, white next the wrap and tipped with black*



*Not only voluminous of skirt, as coats of this season are wont to be, but voluminous beyond expectation as to sleeves as well, is this wonderful coat of tailless ermine. A wide band of crosswise ermine is bound around the bottom*





# SMART FASHIONS *for* LIMITED INCOMES

**T**O be economical, the wardrobe must be chosen from among the more advanced models of the season. To the thoughtless or the uninitiated this may suggest unjustified expenditure, but in reality it is the most far-sighted economy, for the reason that the models remain in style longer, and frequently can be remade to better advantage. It is also wise to buy good materials, good linings, and good trimmings, and to sacrifice, if need be, quantity rather than quality; that is, to have fewer dresses but to have those few good, and of the kind really required by the life which is to be led.

## PREACHING A GOOD PRACTISE

This is a doctrine often preached, and almost as often believed in, but seldom followed. Women with the most limited incomes often have a closet full of more or less undesirable dresses, bureau drawers full of blouses with scarcely a good one among them, various hats in rather indifferent models, and shoes and slippers out of shape because they were not good originally. It is just these women who "have nothing to wear," and who the day before they start on an unexpected trip or need something to wear for an especially nice

## Beginning the New Wardrobe by Taking Stock of the Old, and Applying the Admonition, "Know Thyself," before Selecting New Models

such a method saves are enormous, and the chances are that one will find one has means enough to dress well but has not been wise enough to possess the right things at the right time.

## KNOW THYSELF

As this department, Smart Fashions for Limited Incomes, aims to make helpful suggestions to people with widely different needs, many models have to be shown, just as at a smart dressmaking shop a great number of costumes are shown a customer who, if she happens to be a woman of taste and judgment, buys just those few which she needs, and which will be becoming to her type. So in using this department, one should know one's type well, for the smartest model of a season on a woman to whom it is not suited succeeds only in looking grotesque, in making of her a caricature. With reference to dress, a volume could be written on the admonition "know thyself," but if really taken to heart, the two words alone are sufficient.

When the knowledge of type is mastered, selections of models should be carefully made, some from one issue (if one is following this department) and some from another. The pictures should be compared with the list of necessary garments previously made out, so it can be decided whether selections have been made wisely. Suits, morning frocks, afternoon gowns, evening gowns, evening



*Morning of an autumn day calls for a serge frock, and this long-waisted model is chic enough to wear to luncheon after a shopping tour*

*Doubtless there is a jaded frock in the wardrobe which three scalloped flounces of new material would rejuvenate and redate as well*

occasion, rush madly about to "buy something," and add one more nearly good costume to an already poorly selected wardrobe.

Variety is, of course, a delightful thing, but not when it is obtained at the expense of smartness. Many women who do not need to consider expense have few clothes, few hats, few shoes, few wraps, but each thing they have is good. Women with restricted incomes frequently reply to this that they can not go to a good dressmaker early in each season and order all at one time the various types of clothes they need. It is true that they can not spend the same amount of money as women with unlimited incomes, but they can plan their wardrobes all at one time, have their autumn and winter clothes made at one time, and be as free from worry the remainder of the season as any other woman is whose income is double her own. The great need is to plan, to take an

inventory of what is on hand, to put it on paper, to consider carefully the requirements of the mode of life to be lived, and to make a list of what is necessary for the season. If everything can not be bought in one month, those things which are needed first may be purchased first, and the others may be acquired as soon after as possible and all at one time.

If this method is followed one is not always dressmaking, always needing something for a special occasion, and sighing because it is expensive to have what really seems required. If a seamstress is to be employed at the house, or if a woman intends to make some things herself, the sewing should not be stretched, a few days here and a day there, all through the season. What is necessary should be very definitely decided upon, purchased, made, and done with all at once, so everything will be ready when the occasion arises for its use. The trouble and worry



*For wear at receptions, a dress of heavy faille silk or silk serge adds to smartness an unobtrusive practicality*



*The nucleus of the winter wardrobe, the suit, may well be of gabardine, cut in a conservative model such as this*



wraps, hats, furs, shoes, lingerie, should all be accounted for.

Side by side with the articles in this list and the pictures from the magazine, what they are expected to cost should be noted, and later what they actually do cost should be added. This list should be totaled carefully so what is spent during a year can be kept account of. In this way it can be seen whether one has spent wisely, and wherein one can do better the next year. It is an amusing game, this, and quite worth while to the woman who likes to be well dressed, for it must be understood that it takes forethought and knowledge—or a heaven-given knack bestowed on only a few—to be well dressed at all times.

#### THE NUCLEUS OF THE WARDROBE

Unless one happens to be a refugee just back from Europe with the most of one's clothes still on the wrong side of the water, there are likely to be many good things left over from last season. Some good evening dresses, a wrap, perhaps even a suit, are available among these. First, these things should be put in order, and then the new things should be chosen with reference to them. True, there will be striking changes in fashions this winter, but all the world is economizing, so the best of the left-overs can be remodeled with good grace, and the new things necessary to be added to make a wardrobe complete will possibly not be so many as is usually the case.

The nucleus of a winter wardrobe is a suit, a morning frock, two afternoon frocks of totally different characters, an evening gown, and an evening wrap. The suit should be one of a very practical sort, a model equally useful for morning or afternoon wear. Velours gabardine, which is a velours with a fine, corded weave, would be smart as well as practical in a color such as corbeau blue or a Russian green trimmed with kolinsky. Kolinsky is a new fur of this season which resembles sable but is much less expensive; it has, however, the same lovely brown color and softness of texture. If this fur is rather more expensive than can be afforded, dyed raccoon could be used instead of it. Natural colored raccoon has rather gone out of fashion, but if dyed black this fur, which is probably the most durable of any fur, is attractive as well as smart.

#### PLAITS IN HIGH FAVOR

Coat linings this season are charming, and the French makers are using the Roman-striped silks which first appeared for dresses last season. Should such a dress be on hand and in good condition, it could be utilized as a lining. The coat of the suit shown at the lower right on the opposite page is made with a skirt section which is plaited across the sides and laid in a broad plait in the front to correspond with the panel front of the skirt. The skirt, which is attached to a yoke-like girdle that extends an inch above and be-



*The pièce de résistance of the wardrobe, the new, resplendent evening gown, may be of gold colored velvet hung with silk net*

low the waist-line, is plaited only across the sides and has a box-plait or panel effect in the front and back.

#### FOR MORNING AND AFTERNOON

For morning use, the simple, long-waisted serge frock sketched at the left in the middle of the opposite page would be serviceable. This frock has a double skirt which is separate from the long-waisted, upper section. The waist, which should be made on a Japanese silk lining, hangs loosely from the shoulders and is belted at a low waist-line. The black satin vest is made like a waistcoat and is fastened by a strap at the back. The double skirt, which extends up to the waist-line where it is mounted on a foundation belt, is quite flat over the hips and the lower section is attached to a Japanese silk foundation. Silk linings should be selected with the utmost care as the good qualities of silk will wear well while an indifferent quality is a disappointing and disastrous investment. With such a frock as the one shown, a plain hat should be worn as anything elaborate or feather trimmed would be inappropriate.

A dress for luncheon or for afternoon house wear is sketched at the right in the middle of the opposite page. One of the new, figured moires combined with plain moire would be charming for this model. The tight, fitted waist is crossed in surplice effect in the front and has long, tight-fitting sleeves set into normal armholes. The collar and revers are of crêpe français, a new, thin crêpe which is even

sheerer thanorgette crêpe. The skirt of this frock is made with flounces; the three scalloped flounces may be of plain taffeta or moire, bound in either case by taffeta. The underskirt, which barely shows, is of the figured material to match the waist. This frock would be equally charming of chiffon velvet in plain and plaid weaves, as the new plaids in shadow effects are not over startling. It is worth while to note that some frock of last season could be remodeled on the lines suggested in this dress by making the three flounces of a new material.

#### THE RECEPTION FROCK

A different type of afternoon dress, one which is suitable for wear at receptions, musicales, and so forth, is shown at the lower left on the opposite page. It could be made of velveteen, which will be much worn this winter, or of heavy faille silk, or a fine silk serge. This frock would be charming in corbeau blue with a bit of conventionalized embroidery in silver braid and with button moulds covered with silver lace as trimming. The belt may be of one of the new metallic materials with a silver finish. The underskirt forms rather a wide foundation, and the circular overskirt across the sides and back, longer in the front than on the sides, is distinctly full. This is a simple dress and can be inexpensive.

The frock sketched at the upper right of this page suggests a new Chéruit model and is of gold colored velvet. The bodice is in a basque effect, and the long,

*(Continued on page 104)*



*A fur coat of the wrong cut should be willingly sacrificed to accomplish a rich trimming for a plush gauze cape of the right cut*



SEEN *in the* SHOPS

Anent the Real Narrowness of the So-called Wide Skirt, the Continued Attractiveness of Soft Blouses, and the Variety in Combs Evoked by the New Styles of Hair-dressing



Among the tunics without fulness which have outlasted summer is the circular one open in the front; \$35. A copy of an Evelyn Varon tricorn of black velvet and Kaiser blue silk is \$22



An old-fashioned simplicity is attained in this crêpe de Chine frock by ending the girdle tucks at the back in narrow pump bows, abjuring trimming, and limiting ornament to graduated tucks and white collar and cuffs; price \$24.50



Stade-finished "velours de laine" in brown or green to a suit of youthful lines. The intricate cut of coat and skirt serves to throw into prominence the smart tailoring; \$45

THE fuller skirts decreed by fashion seem startling, but when one sees them, one is impressed greatly by their graceful charm and the manner in which they outline the new silhouette, and, to be quite truthful, it is not obviously apparent that they are wide around the bottom.

## OPTICAL ILLUSIONS

It does not seem very long ago that two yards or a little more was considered very narrow for a skirt, but here we are looking from our recent point of view of a scant yard and talking about two yards or more as a very wide skirt. There are, of course, extremes for those who wish them, but the conservative, wearable models are not of really great width.

The skirt of the attractive model in the middle of this page is actually only two yards wide. It is a very graceful and charming little dress of crêpe de Chine, and the attractiveness lies in the absence of trimming and in the clever use of tucks, which serve to break the long line of the waist and which on the bodice end in the prettiest of little flat pump bows in the back. The white satin collar and

cuffs give the necessary soft finish. A dress of this sort is an excellent purchase, for it knows no season. In autumn it is suitable for street wear; in winter it may be worn under a heavy coat on the street or kept as a house frock, spring sees it again possible for street wear, and summer does not end its serviceability. It may be had in black, navy blue, and green—the latter in the dull, smart shades of the season.

## THE FASHIONABLE BLACK FROCK

A very pretty example of the new flaring skirt is the net and black satin model at the lower right corner of this page. The design is particularly fortunate, for while there are any number of new features, such as the flaring skirt, the high girdle bodice, and the transparent sleeves, it is a type of frock of which one does not tire, for none of the features are insistent. The satin which forms a band on the black net of the tunic is similarly used on the bodice, where the black net is mounted over white chiffon. The back of the bodice is especially pretty; the satin shoulder straps extend into a soft, cape-like drapery in the back, and between this and the high girdle is the transparent net over the white



Without insisting upon novelty, this frock of black satin and net bears the hall-mark of the newest modes; \$29.50



Lace, marquise, and satin combine in a black frock which elects to be charming rather than novel; price \$45





Tucks, drawn-work, and all manner of daintiness hold carnival in a blouse of flesh colored Georgette crêpe which lends no ear to whispers of coming high collars; price \$9.50



Chiffon over chiffon remains a well-favored combination, but many blouses permit a trimming of more substantial material, such as the soft taffeta bands on this one; price \$6.95



As nearly tailored as flesh pink Georgette crêpe will permit, this blouse goes half-way to meet the high collar, but immediately relegates it to the background; price \$12.50

chiffon. One of the new metallic ribbons, gold in this case, encircles the bust, just showing above the satin girdle in front and appearing under the net in back. A box plaiting of the net finishes the neck very prettily in back.

#### OF GOWN AND SUIT

A second dress of a similar type is shown at the lower left corner of the preceding page. This gown is a combination of beautiful black lace, fine black marquisette, and black satin, with just a touch at collar and wrists of the soft, white faille silk that is so popular this season. While there is no decided novelty about this frock, it has a decided distinction, due to the clever combining of the four materials and to the softness of the general effect.

That the short coat has not been completely ousted by the newly popular long models is proved by the two suits illustrated at the top of page 60. The suit at the right is of suède-finished *velours de laine* in tobacco brown or soft dark green and has no trimming, but it is rendered unusual by the lines on which it is cut. The coat, which has a belt effect in back, is of youthful length, quite in keeping with the informality of the skirt. The buttons also have an air of originality; they are of an odd, shell-like brown or of green, round, and with centers of lighter color. The suit is of a good quality and is exceedingly well tailored.

The second suit is of a smart gray and black *velours de laine* in a rather large check and has no other relief than the black velvet collar and cuffs and the black ball buttons. It has a very smartly cut coat with a decided flare and ripple at the sides and a simple skirt which accords well with the lines of the coat. The tunic is circular and starts at either side of the front panel. It is one of the few tunics without fulness that have survived the spring and summer seasons.

With this suit may be worn a very smart Evelyne Varon tricorne, which was first shown in the issue of *Vogue* for September 1, and which has since been carefully copied by an American firm. This hat is of black velvet and the *moire cire* ribbon which trims it is of a beautiful blue which first became known in Paris early in the autumn as "Pauline" blue, but has since bowed to the general conditions as "Kaiser" blue and which is seen on many of the prettiest autumn hats.

Three of the most successful French blouses that have recently been imported have been copied by American makers and are shown on this page. White chiffon over flesh colored chiffon forms the blouse in the middle. The trimmings are of soft taffeta, and the fastenings are dainty robin's egg blue buttons. It is finely put together with hemstitching and is as smart as may be. The same model is also to be had in navy blue chiffon over white, dark brown over white, and Russian green over white.

The other two waists are as soft and fine as possible. They are of flesh colored Georgette crepe, and are of excellent workmanship, with fine pin tucks and dainty drawn-work; they show many pleasing new details.

#### TO ENHANCE A COSTUME

A new bag of fine pin seal in soft shades, which is about 5 inches in length, is shown at the bottom of the page. It follows the oblong lines popular this season and is soft and well finished.

Combs for the new styles in hair-dressing are quite charming and come in many new designs. They are of demi-blond shell and are plain, carved, or set with fine brilliants.

Note.—Addresses of the shops will be furnished on request, or The Shopping Department of *Vogue* will buy for you without extra charge. Address *Vogue Shopping Service*, 443 Fourth Ave., N. Y.

## POINTS of VIEW

WHO has not noticed the difference in the point of view of an American man and a foreigner towards a woman?

The Frenchman, the Italian, or the Austrian starts with the idea that, since she is a woman, she is, of course, interesting, and he sets about finding the point of interest. There is no age limit to attractiveness, nowadays, and his belief is that if a man can not discover something interesting in a woman it is his own fault.

This is the attitude of the foreigner. But the American man, absorbed in business, athletics, his club, or whatever may be his bent, starts from an en-

tirely different point of view. It requires much more to induce him to allow a mere woman to cross his horizon. He has need to be discriminating in his choice at the very outset, because there are so many more women than he can be bothered with; he has really no time to play, anyway, and there are only two things that he can talk about to a woman,—business and love. Even for the discussion of these topics he must find just the right woman, and one is rather forced to believe that she must win her way to his interest in spite of an indifference and condescension which contrast strongly with the foreigner's ready attention.



Fashion still favors the jeweled comb inset with rhinestones; \$5.25



Half plain and half in filigree is this comb of demi-blond shell; \$3.75



The useful bag of pin seal fits the needs of the shopper; price \$3.50



Plain, graceful in line, and following the tendency to height; price \$1



A fan-shaped head of open-work has a pleasing floral design; price \$4



# PARIS WINS NOWS *the* NEW FABRICS

In the Selections of the Great Couturiers, Precedence is Accorded to Silk, and Wool Stuffs Are Soft and Heavy

**A**FTER the immense popularity of the taffeta gown, the natural conclusion in this world of change and extremes would be that dresses of silk, and particularly of taffeta, would be ignominiously relegated to a most inconspicuous corner. In this case, however, the unexpected has happened, and the beauty and individuality of the new silks are undisputed.

## OLD MODES MADE NEW

The Maison Gaillot-Guinot is displaying an array of novel silks that would banish any lingering doubts on that point. There are heavy brocades for waistcoats, tinsel-embroidered chiffons for evening wraps, embroidered taffetas for dinner dresses, and striped and dotted taffetas and moire silks for tailored gowns. Such an array, after the long favor which silks have enjoyed, is a trifle disconcerting, and so varied are the novelties that one can but blindly follow the lead of the *grands couturiers* in their selection of stuffs appropriate to the modes of the season. One of the most pleasing novelties is silk of a type just old enough to return to fashion as something new. In fashions, as in wines, time mellows, and such masters as Paquin, Premet, Poiret, Callot, and their fellow couturiers are skilled in determining the proper vintage to be brought out from oblivion for our modern apparel.

## THE SURVIVAL OF THE FITTEST

From the hundreds of new patterns created for the demands of the mode, the successful novelties are but a tiny herd as compared to the rejected flocks which fashion, exercising her despotic authority, refuses to adopt. Among the materials on which favorable judgment has been passed, is a flowered moire which has a background of faint pastel shades, and a lengthwise, watered stripe on which is printed a stiff little rose in contrasting color. This silk has been stamped with the approval of Chéruit, Premet, and Paquin, and will adapt itself well to the autumn styles.

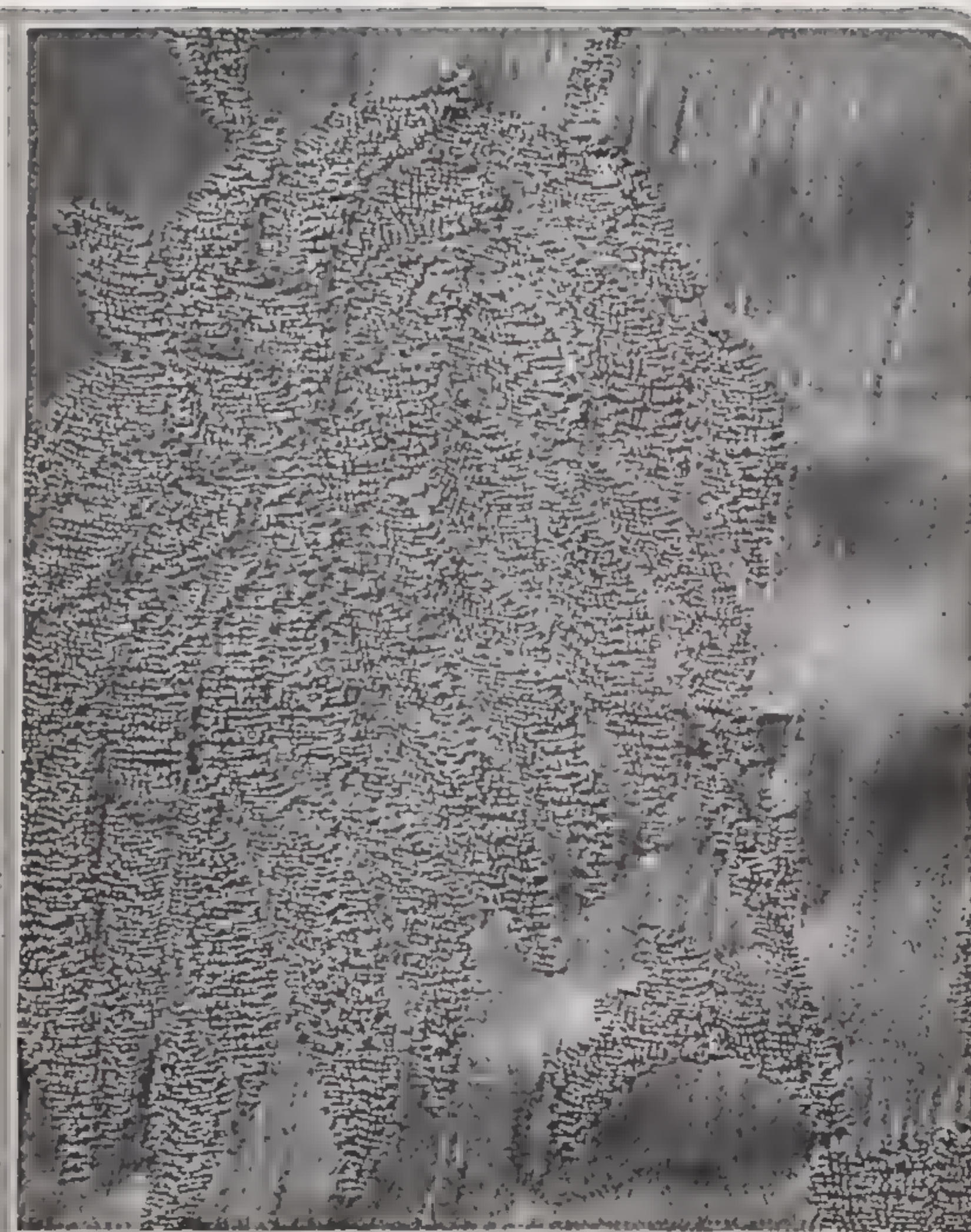
Georgette and Callot have shown a marked preference for the soft, almost blurred shades, and both have selected polka-dotted taffetas in the correct new tones, which are *myrte*, *Corinthe*, and *marine*, as well as in the familiar *tête de nègre*. These subdued shades come as a blessed relief after the impressionistic combinations of the past season. The day of the blatant plaid is done, and faded, also, are the acutely vivid tints born of the cubist's brush, and in their stead we may welcome pastel colors of an evasive note, soothing shades, and rich warm tones.

Another flowered silk to gain favor is a soft and shimmering taffeta. Bouquets of rather vivid flowers are woven into this silk in a Pompadour effect which is most pleasing. Premet and Paquin have assured the popularity of this design by ordering patterns in all shades from the manufacturer.

The Maison Gaillot-Guinot has also produced an elaborate assortment of mixed chiffon and velvet tissues. One of the most effective of these is a chiffon

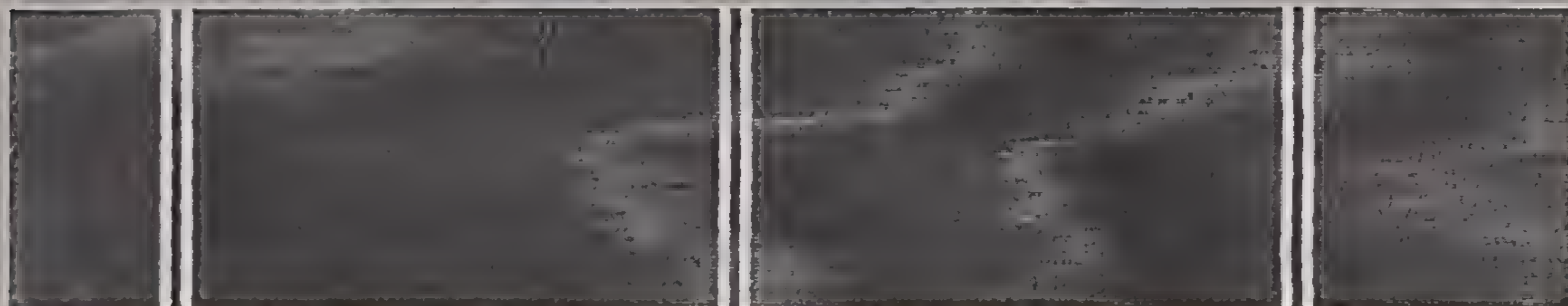


No whit daunted by the handicap of long popularity, taffeta appears in many guises, among which is that with flower embroidery

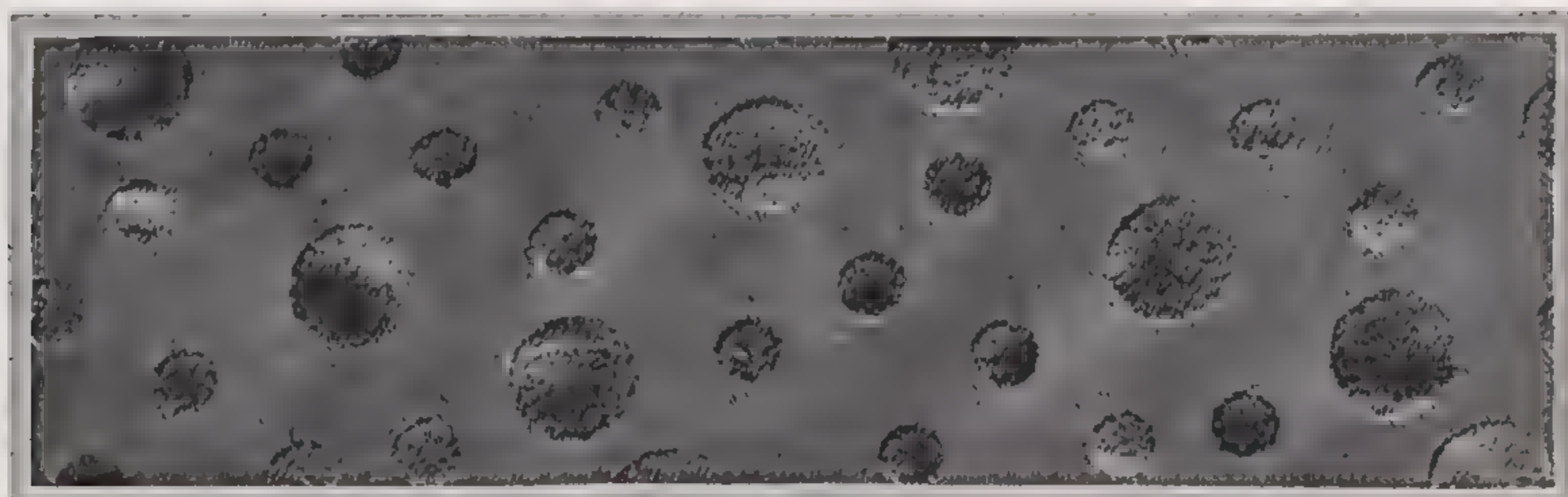


Tinsel brocades of gold, silver, or bronze on silk are chosen for evening coats and capes

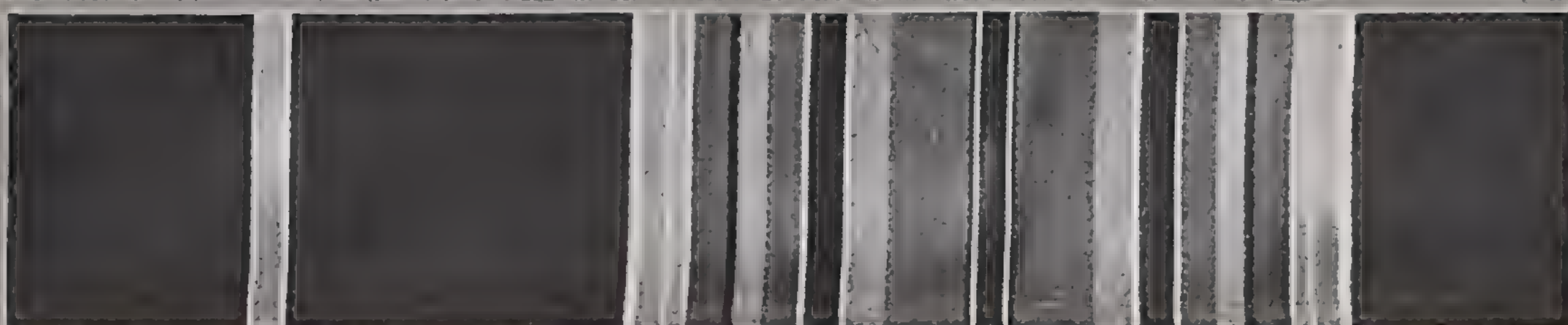
A velvety material, "gambardine duvetyn," is a special manufacture for a maker of wraps



Couturiers place the stamp of their approval on the striped moire silk, and use it extensively as a material for street costumes



The correct new tones in the satin polka-dotted taffetas are "myrte," "Corinthe," and "marine," and "tête de nègre" remains in favor



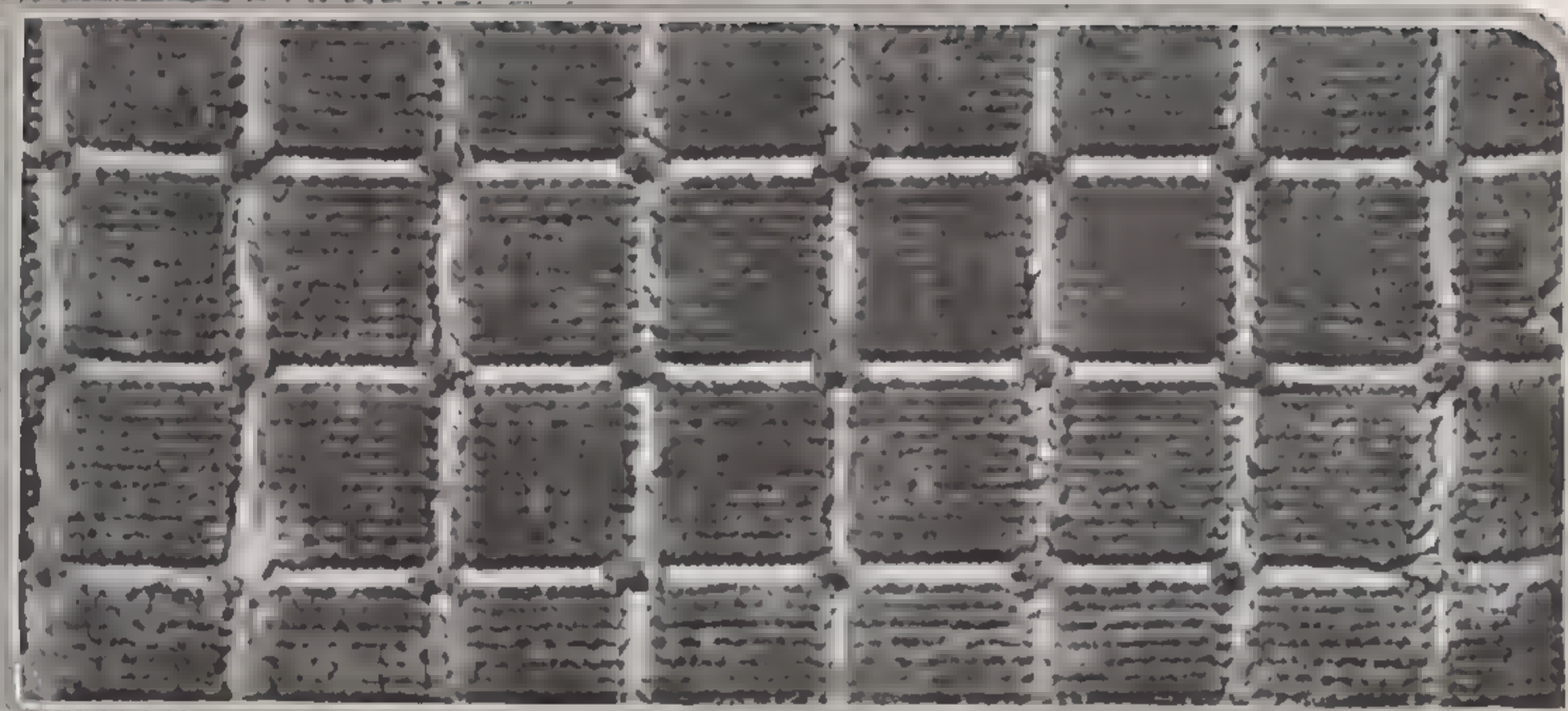
Satin stripes of many colors are among the variations by which taffeta holds its place in the heart of the Parisienne

Materials illustrated on this page are from Gaillot-Guinot, Paris





For a soft, rough, woolen material, known as "agnella," of a rich, warm mahogany brown, wide popularity is predicted



Cotton velvet with a deep pile in straight line patterns and plain colors has won recognition as a material for suits

foundation with velvet stripes an inch and a half wide at intervals of about the width of the stripe. Beer has ordered this in black for an autumn model, and other important couturiers have taken it in almost all the colors of the rainbow.

#### FROM FACTORY TO COUTURIER

Jenny has selected a charming velvet-dotted chiffon in a soft emerald green for one of her models, and a delicate peacock green louisine, with conventional velvet flowers in relief and dull bronze stripes, has gone into Paquin's establishment to come forth a creation.

A satin-striped taffeta which seems destined to much success and a new variety of faille called *poult-de-soie* have been ordered by many important houses for costumes for street wear.

Serges of the rough and ready kind have been popular for more years than any of us dare to count, but silk serge of a satiny, flexible texture is an innovation for the coming season and the first patterns of this delicate material have recently come from the looms of Gaillot-Guinot to be rapidly transferred to the showrooms of the couturiers of the rue de la Paix.

All the fashionable world knows Eppel's establishment in Deauville, but even all the fashionable world does not know that this master hat maker is rivaling Chanel and Royant this season with his models for evening wraps. Gaillot-Guinot has manufactured especially for Eppel a soft, velvety cloth that has been christened *gabardine duvelyn*, and from this exquisitely woven fabric Eppel is creating sumptuous models of rare beauty and distinction.

#### WINTER WILL HAVE HER WOOLS

The new woolen materials displayed by the large manufacturing house of Rodier are charmingly original and of almost endless variety. But perhaps the most striking of all the many offerings of this house is a closely woven serge with an inch-wide velvet stripe of a contrasting color. The stripes are so spaced that the serge may be turned under in forming the plaits of the new full skirts, and only the velvet stripes left visible on the flat surface of the plaits. Another exceedingly pretty material is known as *whipline*. This is something between a gabardine and a serge, and has a bias twill distinctly visible in the weaving. Martial et Armand will use both of these materials in their models, while Doucet has ordered from Rodier a complete line of a rather heavy, though supple cloth, with a modified corduroy finish, called *strya*, and Calot has chosen a soft, suede-like material named *duvecote* that is woven in all the subdued shades and is particularly pleasing to the eye. A beautiful plush-like cloth called *teberrine*, which appeared recently in a dull mahogany brown, and a rough, loosely woven cloth, called *agnella*, in the same rich shade, are, in the opinion of couturiers, destined to a wide popularity.

(Continued on page 110)

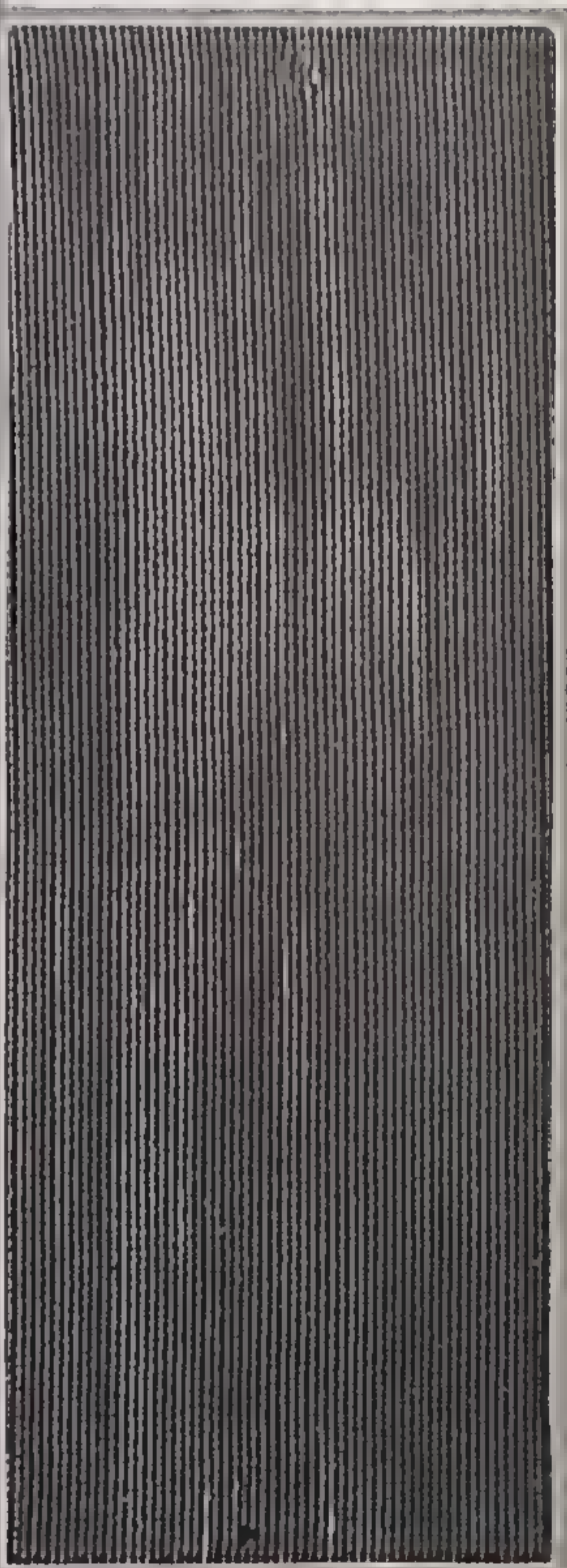


Sumptuous as its name suggests is the beautiful "ruissedor" offered for evening wraps

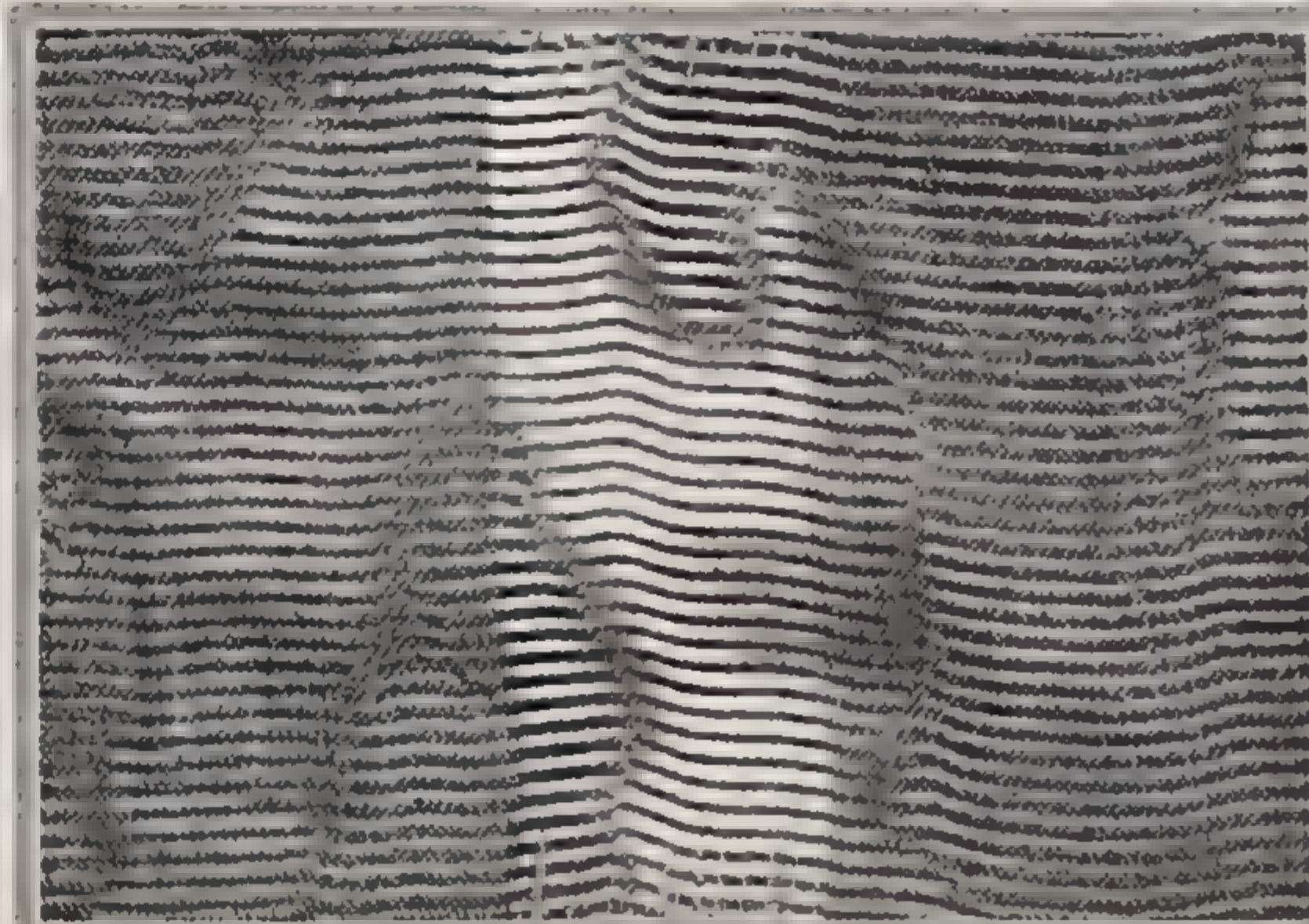
A new heavy faille with stripes designed to run crosswise is of lustrous surface and flexible texture

"Popeline Confucius" is a gorgeous silk poplin in a Chinese design of blue on tomato red

Not to be outdone in novelty, staid and sober serge adopts a velvet stripe of contrasting color



Cloth of gold here decks itself in an embroidered Japanese design in dark blue thread



A beautiful changeable tissue of blue and silver has a ribbed effect and wide silver stripe

The materials illustrated on this page are from Rodier, Paris





Only the posing of the poppies is required in the trimming of this hat. Hat, \$7; poppies, \$1 each



Favorite of the season is the tricorn, piquantly trimmed with a metallic bow. Hat, \$6.95; bow, \$2



Given a chic velvet turban in two minutes deft fingers can complete it by a crisp bow. Hat, \$6.95



The pose of the metallic bird at the smartest angle is easily accomplished. Hat, \$8.95; bird, \$3.75



Susceptible to a amateur trimming is the big, plumed picture hat. Hat, \$12.75; feathers, \$5 each

## PUTTING TWO *a n d* TWO TOGETHER

THERE are certain types of hats, decided in outline, which are smartest when most simply trimmed, and these are especially interesting to the woman who enjoys trimming her own hats; in such cases the "trimming" usually consists of posing correctly a bow, a feather, or some similar ornament. There is no doubt that many women get no end of pleasure out of trimming hats in this way, and if one has the knack of trimming the accomplishment of a hat is really quite simple, for the shops, recognizing the demand, show charming French shapes and every possible variety of trimming. Most of them also supply a free trimming service for the benefit of the customer who knows what she wants, but does not care actually to trim the hat herself. In this way, one may select hat and trimming and watch their combination, and in either of these ways—the trimming of a hat or the having it trimmed in such a department—it is often possible to copy, at a fraction of their cost, really lovely hats in which the workmanship is not complex.

### SEPARATE HATS AND TRIMMINGS

The hats and trimmings illustrating this article are excellent examples of materials which may be used in this way, and in none of them does the work of trimming consist of anything more than the proper posing of the ornament. Many women who are successful in trim-

Given a Good Shape and a Pretty Ornament, Deft Fingers Can Accomplish a Smart Hat in the Twinkling of an Eye

ming their own hats find that the best way to pose the trimming properly is to put the shape on the head and try the trimming at various angles until just the right one is found, then to hold or pin the ornament on until a few stitches can be taken to secure it. The large sailor of black velvet shown at the upper left on this page is the simplest kind of a hat to trim and yet, trimmed as it is shown, its price is quite high in one of the smartest millinery shops. The hat itself is of an excellent quality of velvet, and the trimming consists of two huge, black velvet poppies or pansies, each with one long petal. The hat is equally smart in corbeau blue velvet with one blue and one white flower, and the flowers may be had in any color. A hat of this kind is especially practical as it is suitable for wear with tailored suits of certain types and is also appropriate with more elaborate frocks. The shape illustrated is one which is becoming to almost any woman who can wear large flat hats, and the flowers

give the height so desired at present. Hat, \$7; poppies, \$1 each.

The large hat shown at the upper right of the page is of the picture type, suitable for formal afternoon, restaurant, and similar wear. The shape of black velvet is shown with a high trimming of five beautiful ostrich tips which curl over the low crown and the brim. These exquisite feathers come in a wide variety of shades; those selected for illustration were in three tones shaded from sulphur to copper. Hat, \$12.75; feathers, \$5 each.

A hat of this kind would also be attractive trimmed with a high, wired bow of black velvet. *Velours épinglé*, a light, striped velvet which is smart now, is priced at \$3.95 a yard for the 9½-inch width, while 6½-inch taffeta-backed velvet sells for \$1.65 a yard, and the 4½-inch taffeta-backed velvet for \$1.25. Satin-backed velvet sells for 85 cents a yard in a 4-inch, 95 cents a yard in a 5-inch, and \$1.35 a yard in a 6-inch width. However, the satin-backed velvet is a little clumsy

for bows, and either the *velours épinglé* or the taffeta-backed velvet is a better choice. These velvets all come in the lovely new shades of the season and immediately suggest their use on colored velvet hats to match, such as Burgundy, corbeau blue, or the new beet shade.

### BOWS, FEATHERS, AND METALLIC BRAIDS

The use of velvet bows is prettily illustrated, also, on the turban shown in the middle at the top of this page. Hat, \$6.95. If one can not tie bows as they should be tied—and this is an art—the shops always have some one available who has just this knack, and there is no charge for the service.

It is interesting to note that Evelyne Varon used many bows on her hats this season. Faille ribbon 10 inches wide and of just the quality for such bows is sold at \$1.25 a yard. Moire faille 6 inches wide is priced at 75 cents a yard, and the new, dotted faille moire, which is so much in demand and is so smart, is sold at \$2.95 a yard in an 8-inch width. In this latter ribbon the satin dots are close together, quite like rain dots, and the ribbon comes in desirable colors such as sand, clay, and Kaiser blue, though the supply of it, like that of most other imported things, is limited.

Also smart for hat bows—and yet not imported—is the pebble faille ribbon which sells for 65 cents a yard in 7-inch

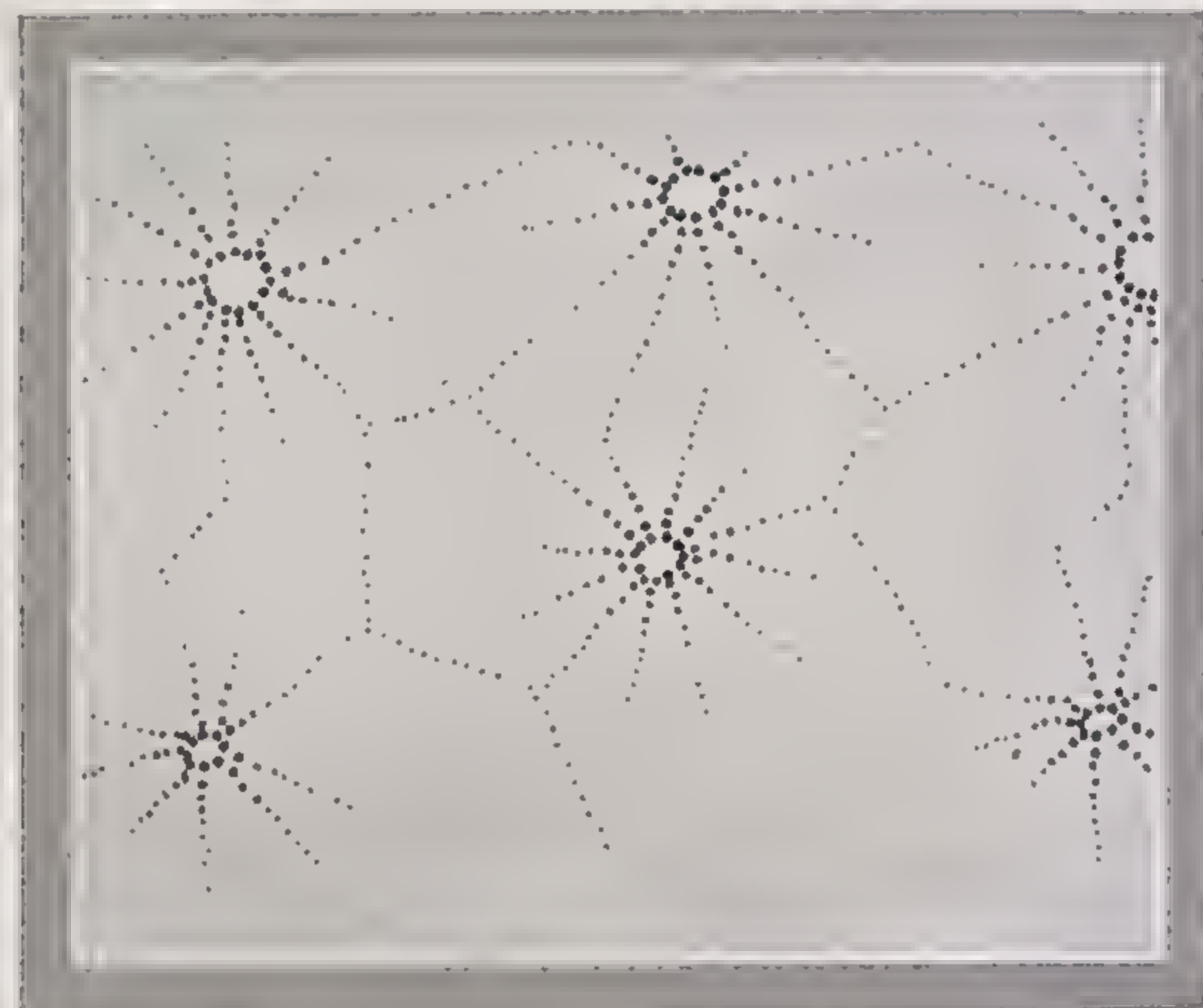
(Continued on page 102)



A delicate vignette of flowers and foliage trails across the net of this handsome hand-run veil. Price, \$5.95



She who wears simple, tailored suits will welcome their accompaniment, a trim turban with a crisp wing so precise it looks fan-plaited. Hat, \$6.95; wing, \$2.50



Widely separated, dotted motifs of velvet sprinkled like stars over a fine meshed veiling. Price, \$1.50 a yard



SHORT, WITH LACE ABOVE  
OR BELOW, AND FLOUNCED  
OR PLAITED OUT OF ALL  
LOGIC AND INTO CHARM—  
SUCH ARE THESE DINNER  
FROCKS OF THE AUTUMN



*Unappeased by its conquest of the front of the bodice, the crossed surplice has come upon this afternoon gown of black chifon velvet and much Chantilly lace from the back as well. A gossamer tunic of black Chantilly lace floats out from the slim velvet skirt*



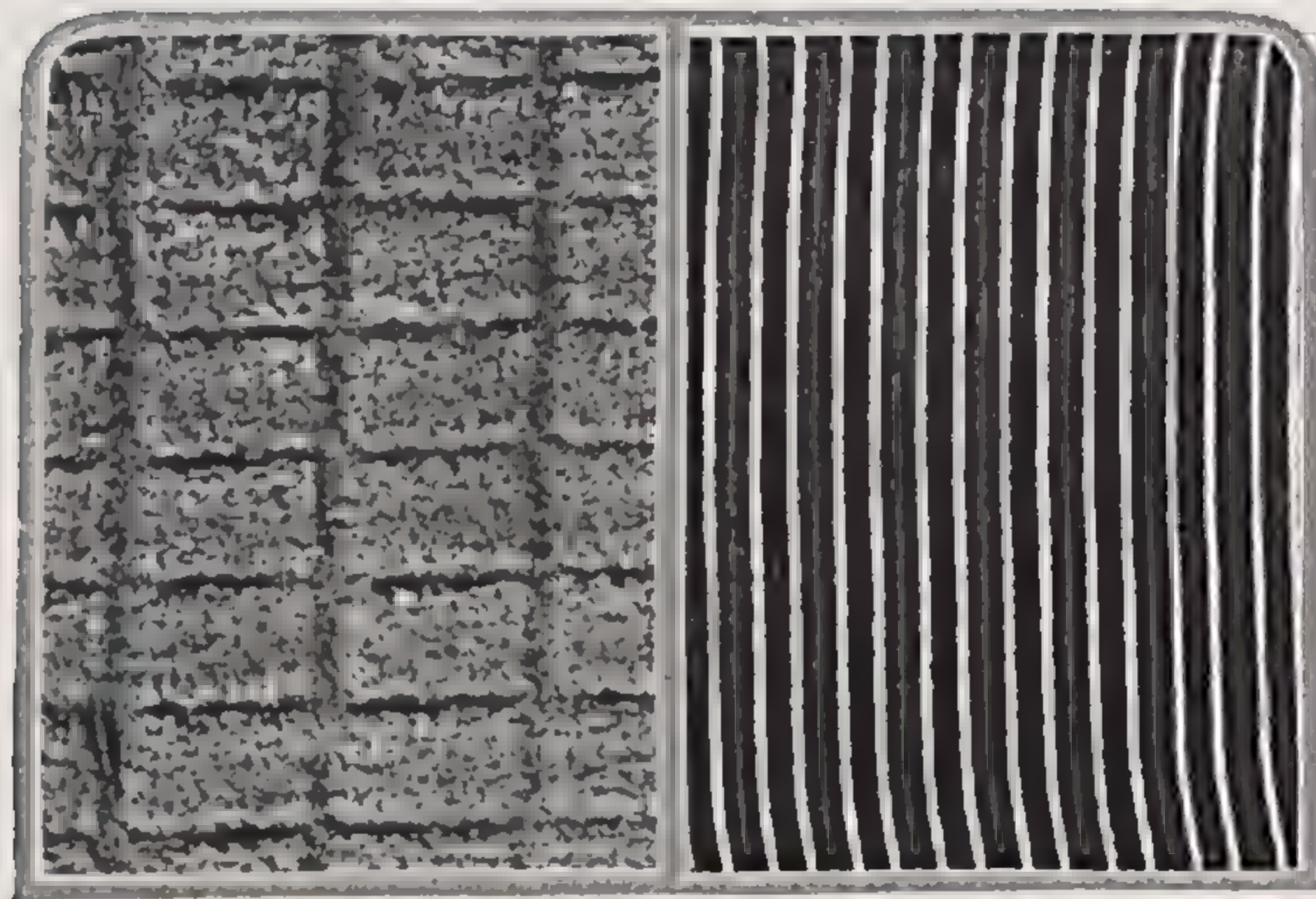
*In spite of its waist-line, a frock of blue chifon velvet box plaited almost everywhere and saggingly sashed with pink roses, suggests the chemise silhouette. The pink chifon top of the bodice is apparently best tacked on under a few random roses, and the ruffled, cream lace underskirt is shadowed by a fringe of blue tassels*



*A semicircular tunic of gold colored charmeuse billows gently out from the hip-line of this flounced creation of cream Chantilly lace and pink roses. The negligible bodice is built upon a framework of gold charmeuse. This and the model in the middle from Estelle Mershon*



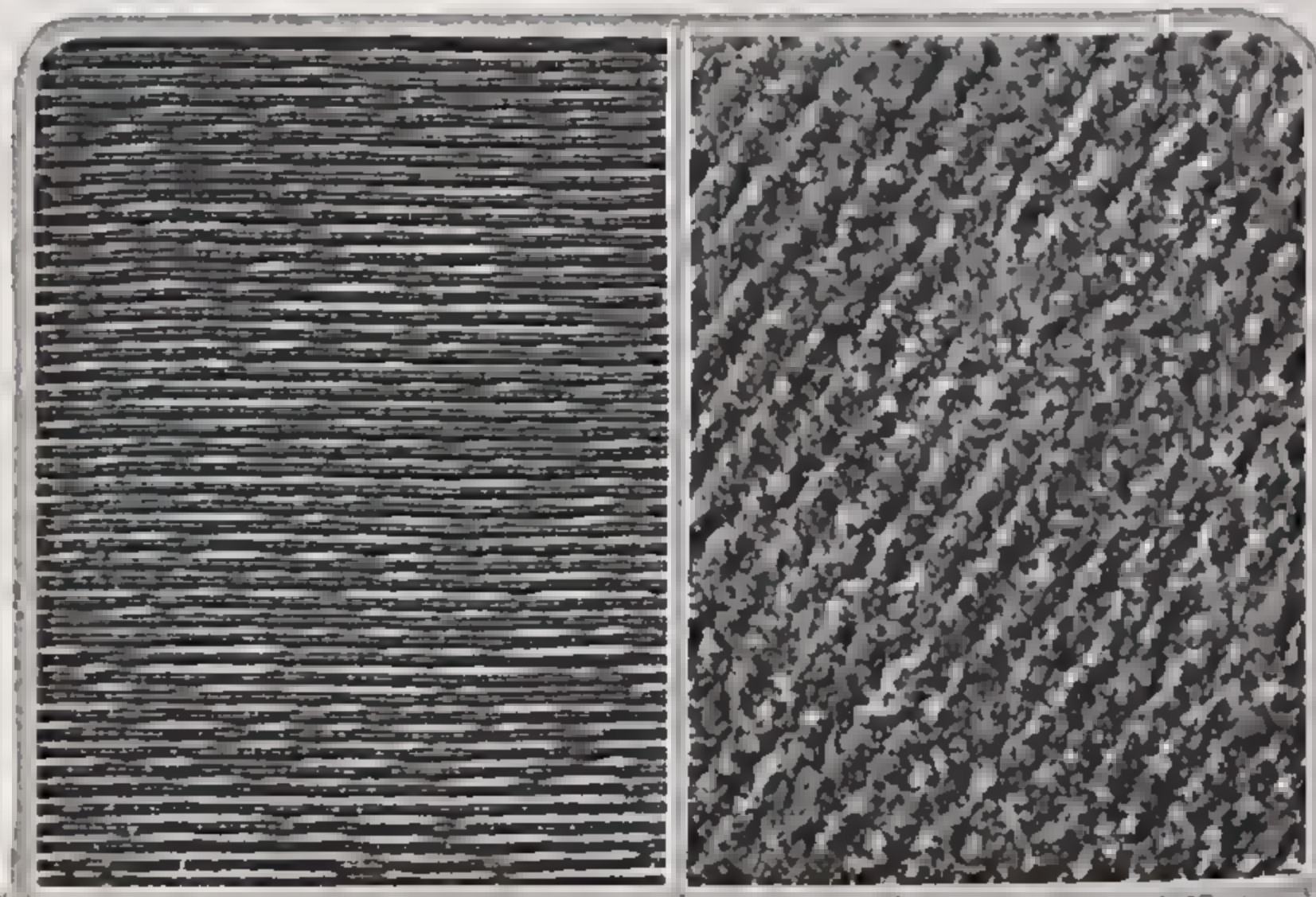
# THE AMERICAN MANUFACTURER *in the* BREACH



A rich, dark plum shade in heavy material suitable for coats, by the Worumbo Co.

Soft taffeta striped in blue, white, and red is used for trimmings and coat linings

Turning to Good Account  
the Things We Make to  
Fill the Places of the Things  
We Can No Longer Obtain



A handsome moire faille in excellent colors is made by Cheney Brothers

From Forstmann and Huffmann Co. comes a soft diagonal weave in heavy wool



A gold yellow ground and motifs of Chinese design combine to form a unique silk. Above is soft taffeta in black and white

In exquisite colorings are the tiny birds on this voile chiffon. These three materials and that at the left above from M. C. Migel and Co.

IN London this summer was produced a clever little drama, called "My Lady's Dress," depicting the comedies and tragedies which enter into the making of a single gown. A young society matron, the heroine of this little play, is, in her dreams, transformed into the different women whose lives have been intimately concerned with the fashioning of her gown. She is a peasant girl in Italy, and tends the silkworms that spin the silk; in Lyons, she plies the looms day and night; in Holland, she works over the lace; in Russia, she is the wife of the exile who traps the rich sable for the collar; in Whitechapel, she makes the gay rose for the corsage; and in Paris, she is a manikin in the establishment of the great couturier who finally devises the fateful garment.

The woman who witnessed this tellingly realistic play will be the less likely to feel impatient when her dressmaker wrecks her cherished plans for a gown with the statement, "We are very sorry, but none of the gold tissue of which you wish your gown made can be procured." Nor will she charge her favorite shop with negligence, if, approaching its counters, she find less than she is wont to see of rich laces and beaded stuffs.

## THE LOOMS ARE STILL

True it is that the wearer of fine raiment "toils not, neither does she spin"; yet all over the world there is toiling and spinning going on that she may be thus arrayed, and nothing less than the terrible business of war causes these legions of workers to forsake their tasks.

When several of the great couturiers of Paris let fall the gorgeous stuffs from which they were about to evolve a season's modes, and took up arms for their country, the fact penetrated the thick veil of censorship which obscures the happenings in Europe. But when the workers of Lyons quietly left their looms, and the chemists of Germany deserted their laboratories, and the lace makers of Belgium ceased work in their sunny doorways, these facts escaped comment. Yet even more than the wonderful creations of the couturiers will the work of these more humble toilers be missed by appreciative America. Yet more serious than this, there threatens to be a shortage of dyestuffs with which to give color to the textiles which we make, since, owing to the great skill of the

German chemist in the compounding of dyes,—an art handed down from father to son for many generations,—America has become dependent upon Germany for the large production of coloring matter. So great is the need of dyestuff in this

country, lest the textile industries here be brought to a standstill, that the department of state is working through the ambassadors to procure a supply of these precious colorings, and a congressman from New York has been appointed to

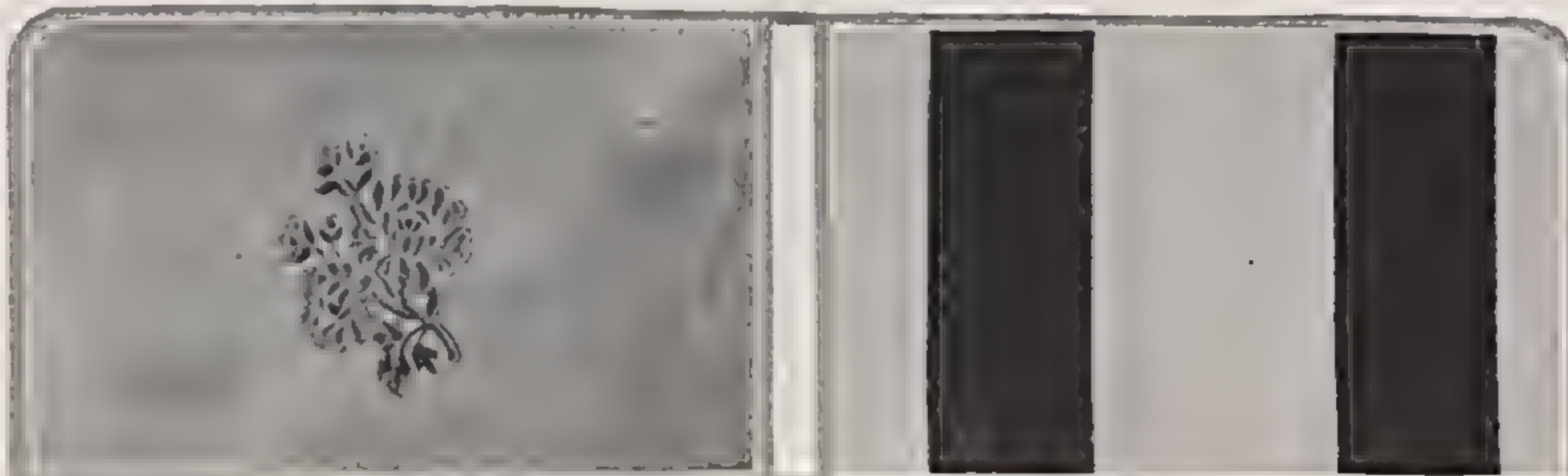
Dyes are needed not only for the fabrics which are being woven from day to day, but also for all the undyed material which is in readiness here. It is customary for the makers of textiles to weave, prior to the opening of a season, quantities of goods in what is known as "the gray," that is, in the natural color of the silk or wool. When fashion has determined the smart shades of the season, these "gray" fabrics are dyed.

Of black and of white materials there should be an ample supply, provided the seas remain open for the shipping of raw silk from China, Japan, and Italy, and of wool from Australia. American workmen are skilful at bleaching, and a black vegetable dye fine enough for any material except velvet is made in New England.

Such is the perversity of fate that the woman who inconsistently wore a black velvet hat in August may perforce resort to straw in December. Velvet requires the very finest dyes, for, whereas silks or satins are so woven that only the outside of the yarn is seen, in velvet the yarn is cut across, as one would snip a cord with a pair of scissors, and the little frayed ends stand up to make the pile. In the silk, therefore, only the outside of the yarn need be a perfect black, but in the velvet, if the most minute filament is uncolored, the material appears grayish on the surface.

Velvet has been worn by the American woman for everything from hat to shoes. To quote a maker of this material, "The only province of dress which velvet has not invaded is lingerie, and owing to the smallness of that field it has not seemed worth while to go into

(Continued on page 128)

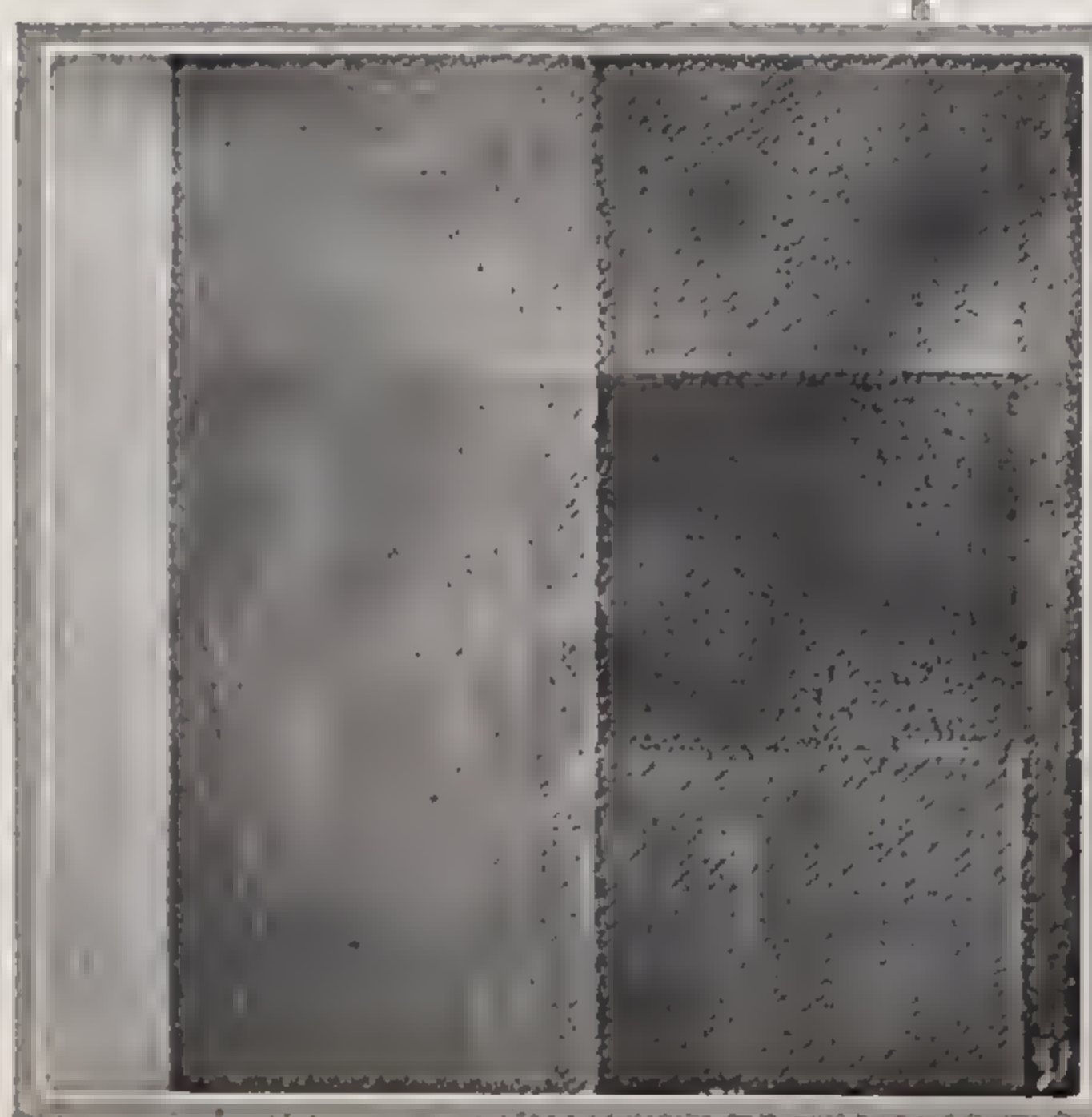


A soft mauve brocaded taffeta, embroidered in rose, yellow, and green, from Pelgram and Meyer

A black and white stripe appears in a silk, called Pekin striped radium, from Valentine and Bentley



A modern version of the Pompadour stripe and rose patterns in soft taffeta; these two silks from M. C. Migel and Co.



Two-inch squares of satin and of grosgrain silk in colors that harmonize beautifully form a material admirably suited to girdles



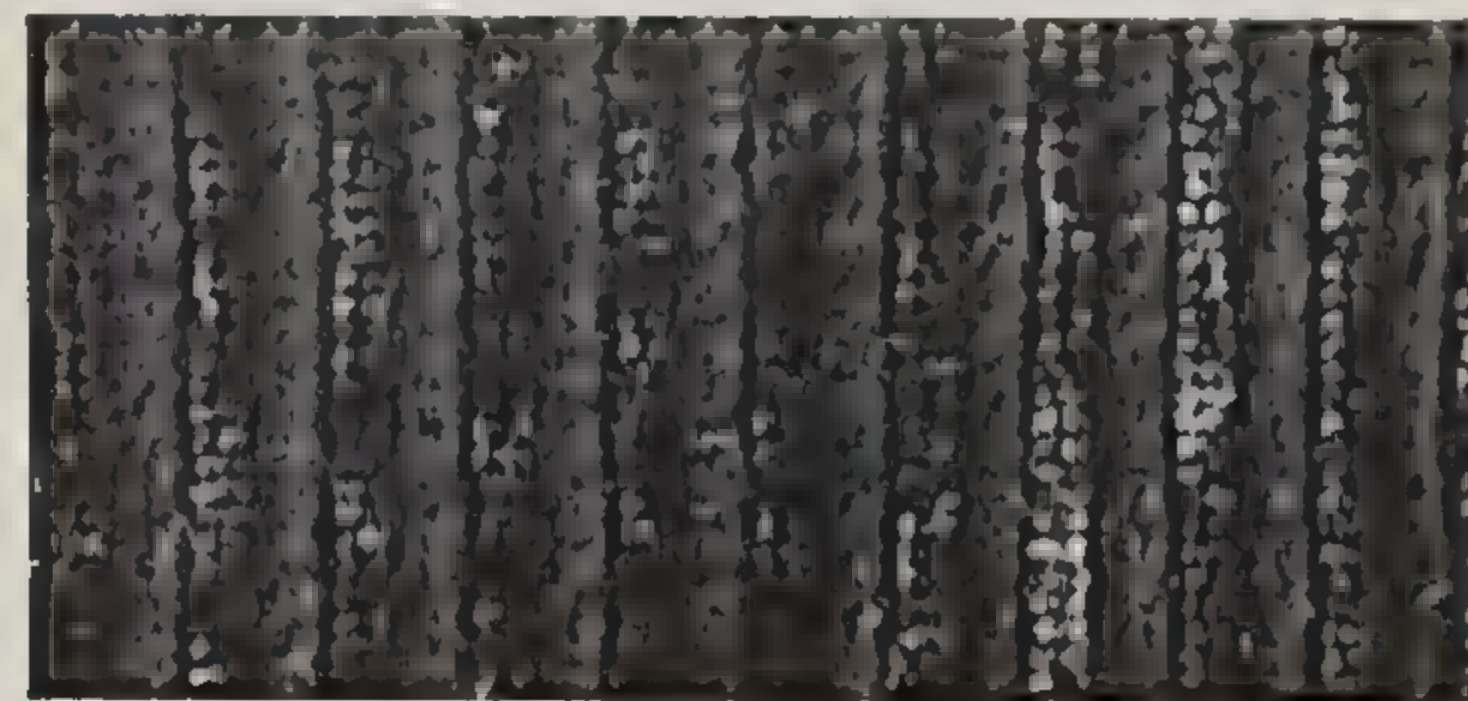
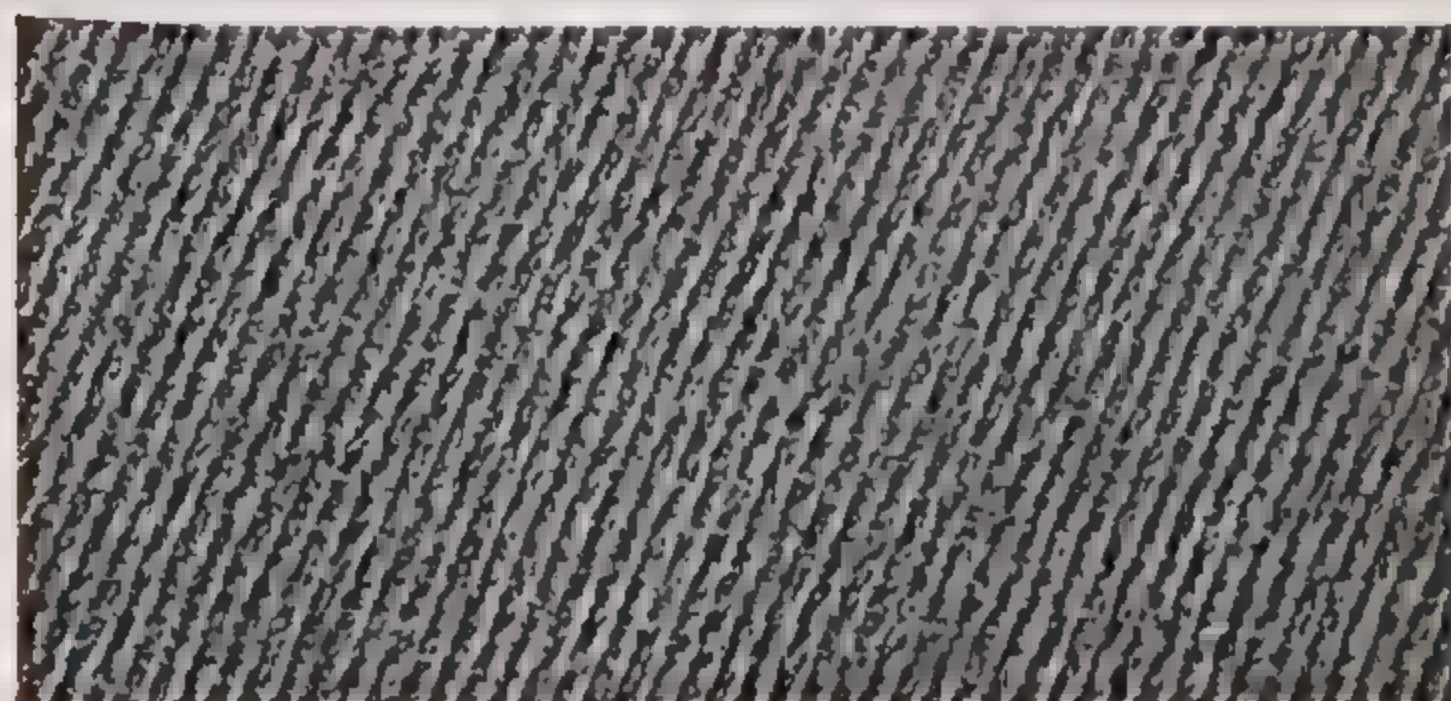


THE AUTUMN MODE IS FULL OF EXTREMES FOR THOSE WHO  
LIKE THEM, BUT FOR THOSE WHO DO NOT, HERE ARE MODELS

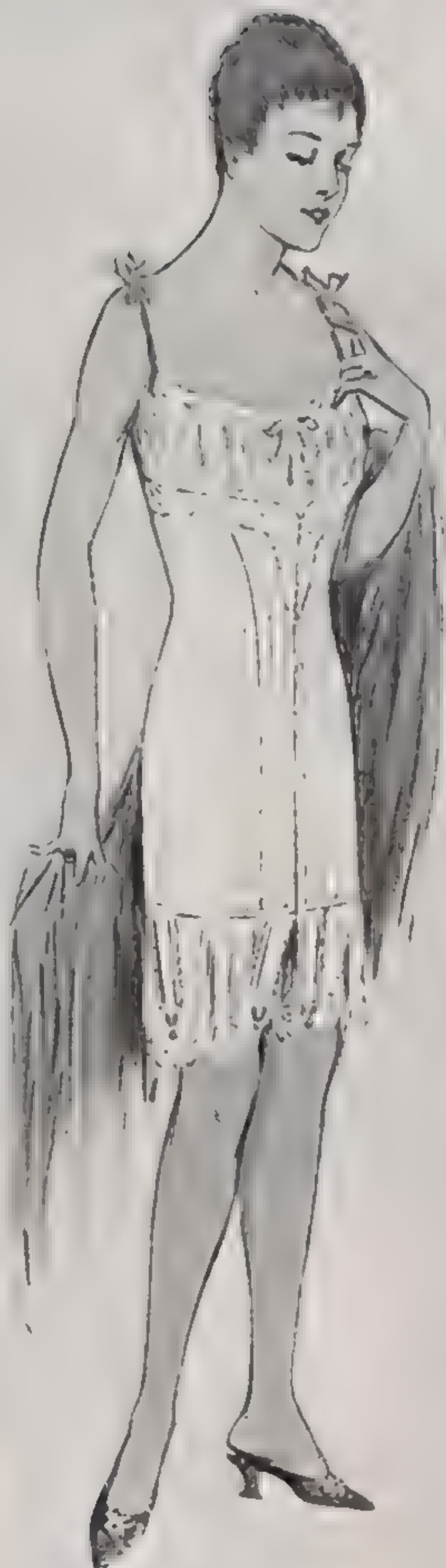
Trying by means of a long tunic to deceive the public into a belief that it follows the trend of fashion toward long coats, in reality this suit dares the shortness of an Eton. The material is prune colored chinchilla duvetyn, and chinchilla squirrel trims the collar, cuffs, and the long tunic, which falls over a straight underskirt. "Whipline," a Rodier material illustrated below, is also adapted to this model

To black faille silk and putty colored chiffon cloth, Jenny adds graduated bands of black velvet on the flaring tunic, and black velvet also on the square buttons and in a band and bow at each wrist and a wide band about the neck. The result is a gown with just enough reminiscences of former modes to be up to the last note of the present fashion. It might also be made from the Gaillot-Guinot silk serge below. Costumes from B. Altman & Co.

A suit which follows the straight and narrow way, permitting itself but the luxury of a single insubordinate flare, is made of corbeau blue wool velours made with a wide rib not unlike the old Bedford cord. The collar is of fitch and the line of the set-in sleeve emphasizes the straightness of the coat. "Chutedo" Perkins, a Rodier wool velours with a velvet stripe, would give a similar effect







THE FOUNDATION OF THE WARD-  
ROBE MAINTAINS THE STATUS QUO  
IN THE SKIRT, CURVES OUT AT THE  
BUST, AND SLIGHTLY IN AT THE WAIST

*Though it is not now the sole means of support since the new silhouette admits a slightly higher bust-line in corsets, the brassiere still retains its place. This model is of point de Venise lace with Valenciennes around the top and a net casing at the bottom*

*One of the highest of the new models and boned to flare the more at the bust, is the satin corset sketched first. There is no quibbling about the waist-line; it begins to show a curve. This model has a deep gore on each side and over the hips is flat and straight. Price, \$16.50*

*Although the ribbon and lace-trimmed corset of white suede tricot at the lower left is conservative of line, the bust is higher and the waist smaller than of yore; the skirt portion maintains the status quo of recent seasons. The front is quite flat. Price, \$5*

*The better to obtain a flare at the top without affecting the impeccably straight skirt, the white satin corset shown at the upper right is made in two sections. The top is higher than last season, but so flaring that it does not confine the figure. Price, \$18.50*

*A floral pattern of silk braid and a rim of Valenciennes lace are the pretty trimmings of the French corset of white toile sketched at the lower right. The skirt portion is flat but the bust-line shows a little flare and the waist-line a curve. \$16.50*

*Of batiste, with a delicate vignette of wild rose embroidery on each side of the front and a sheer lace portion at the bottom and over the shoulders, is the brassiere shown below. An edge of Cluny outlines the top. Brassieres on this page from John Wanamaker*





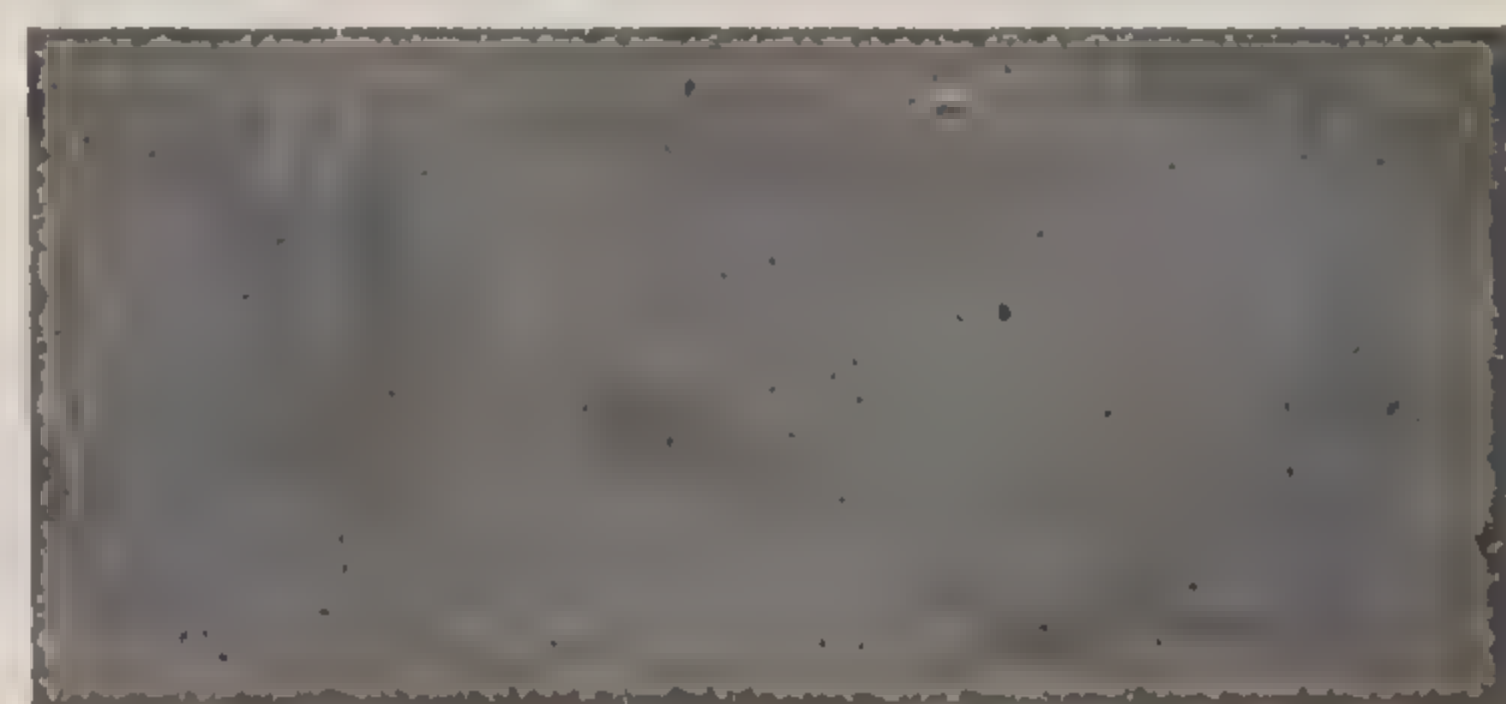
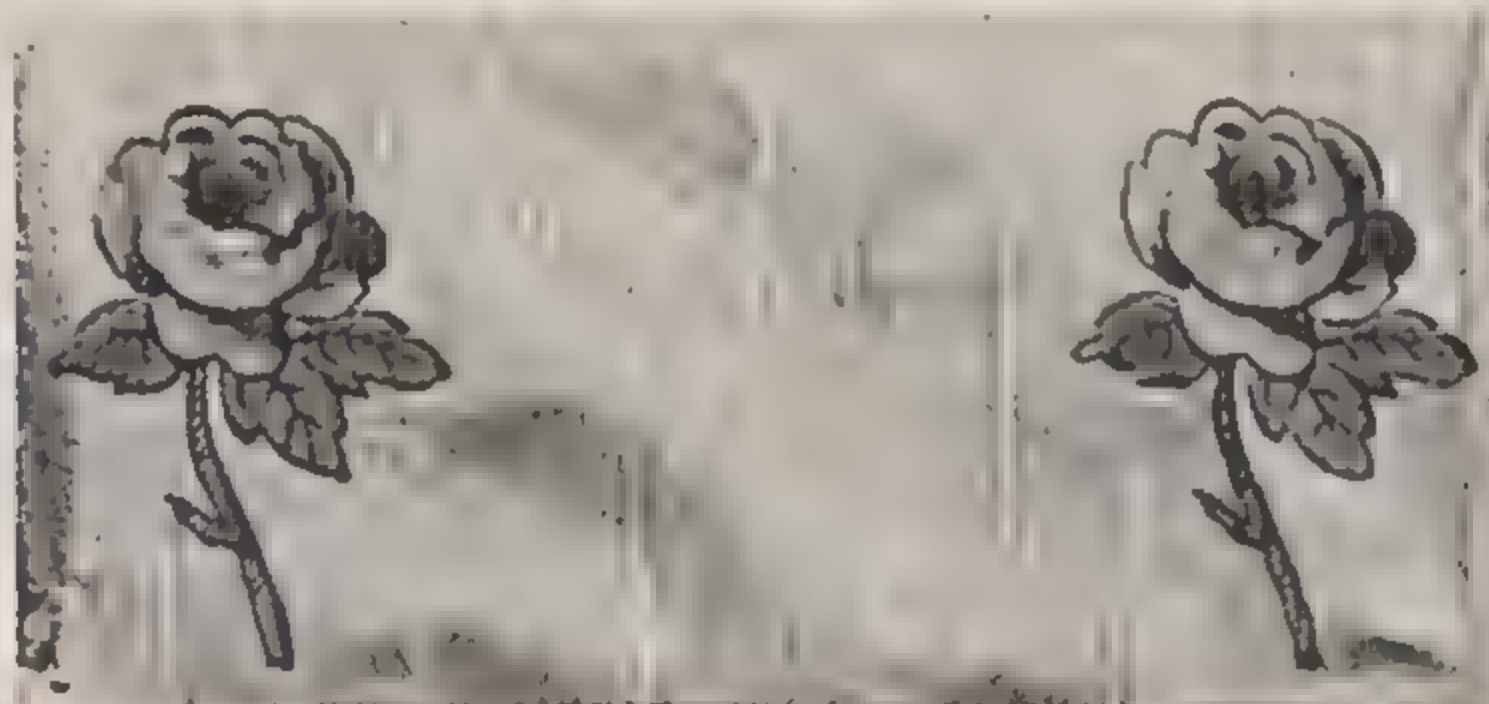
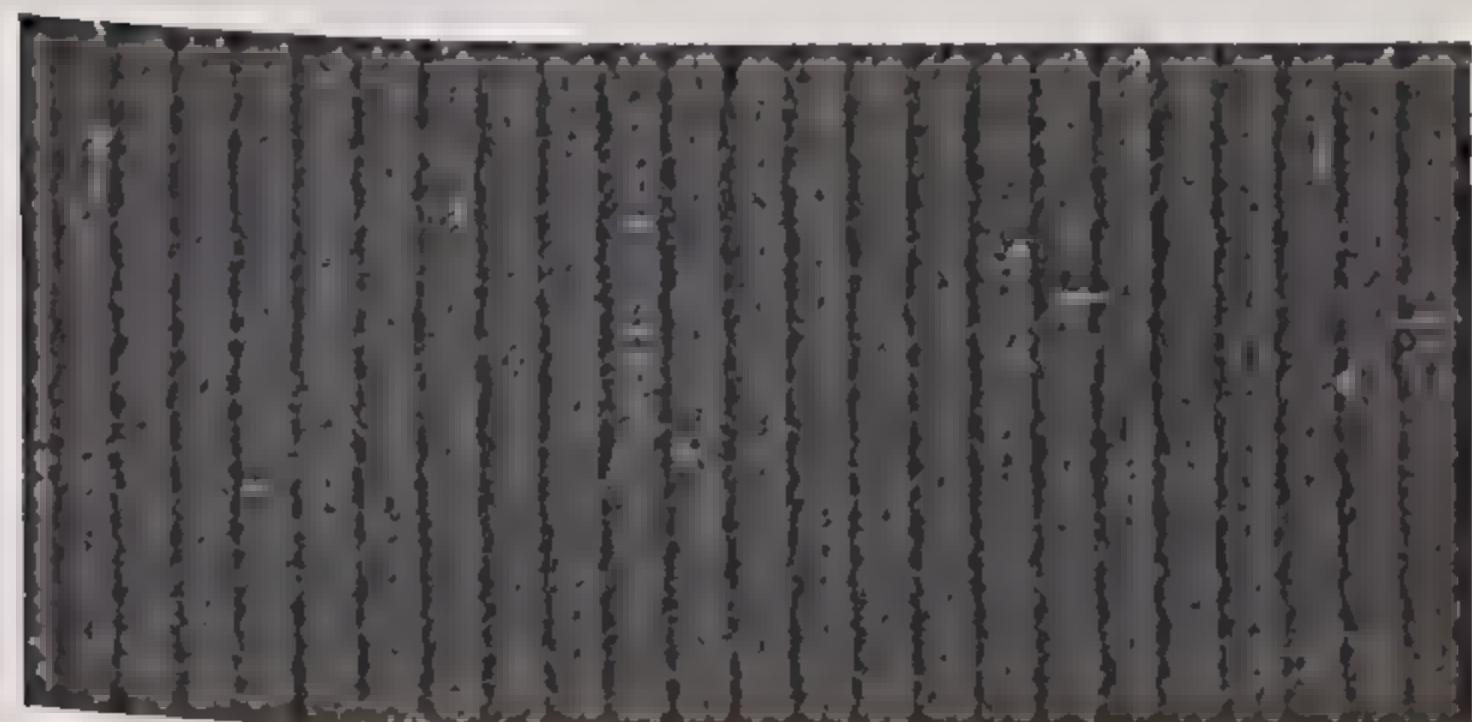


NOT PERHAPS IN A SILHOUETTE THAT CHALLENGES, BUT AS UNMISTAKABLY BY SOME DETAIL—A NEW MUFF OR MATERIAL, OR AN UNDERSKIRT OF BRAID—DO THESE COSTUMES DATE THEMSELVES OCTOBER, 1914

It would seem from this Drécoll model of Russian green velvet cloth, much braid, and buttons, that fashion has begun already to draw upon militarism for suggestions. The double-breasted Eton jacket is fastened under buttons covered with silver lace, and the long tunic falls over an underskirt of black silk braid—a new feature. The black velvet turban is frilled with metallic ribbon and surmounted by a quill-like wing. For such a suit, excellent would be the Rodier striped velours, "strya"

Beginning under a high collar of silver lace this model of Russian blue velvet follows the Ch'ruit program of snug shoulders, liberal waist-line, and flaring skirt, and adds a row of military looking buttons covered with silver lace. A sailor-hat of corbeau blue velvet trimmed with burnt ostrich and silver gauze tops the costume. Hats, gown, and suits from Samuel Lorber. For the gown, instead of velvet, might be used Gaillat-Guinot's "poult-de-soie" or moire with brightly printed flowers, according to its purpose

A waistcoat of white serge braided in silver appears in this Paquin suit of black velours gabardine, and the collar finishes uniquely in two wide ends at the back. The skirt of the coat, which is fulled on to the upper portion in the back, falls over a long plain skirt with a shallow yoke and a box plait in the back slightly gathered at the top. The black velvet and panne velvet tricorne is trimmed with a fancy feather. For such a suit would "poult-de-soie," like a faille but finer and with more body, be admirable





## FOOTPRINTS ON THE SANDS OF FASHION



*A bit of shimmering white satin for the vamp, a trifle of silver brocade for the sides and back, and a buckle a twinkle with rhinestones to top the strap, make a slipper so slim and so soft that worn by another Trilby it would doubtless charm another Little Billee*

*A pointed, patent leather toe to peep out from under the afternoon dress, an aristocratic French heel, and a top of tan suede with black buttons and a tan strip up the front of the tan suede*

*Slim and shapely, but planned to withstand any walking tour through the shopping district, is this pretty slipper, with a patent leather vamp, black or light suede sides, and a jet buckle*

*Gold brocade the sides; patent leather the vamp; and a bone ornament fashioned like a spray of flowers the trimming. This and models shown first, fourth, and on the figure, from O'Connor & Goldberg*

*Worn more by French women than Americans, but worthy the adherence of either, is a high walking boot with a patent leather bottom, a tan suede top, black lacings, and a French heel beneath*

*Topped with suede cut on square lines to resemble spats are smart patent leather walking shoes with much faced buttonholes. This and models shown second and sixth from Martin & Martin*

*Without a sign of a buckle, with sides of either patent leather or suede, and vamp and tongue of patent leather, comes a smart little walking pump with a trim French heel, modestly simple*





S E E N

o n t h e

S T A G E

A Playwright Springs Full-grown to the  
Melodramatic Stage and Dramatizes a  
Protest against Immemorial Tradition—  
American Farces and American Melodramas

By CLAYTON HAMILTON



Photograph by White

So deftly done, in terms of melodrama, is the unmasking of the murderer by Louise Lloyd (Carroll McComas) in "What Happened at 22," the audience forgives what preceded

A BIG surprise awaited those comparatively few frequenters of the theatres who happened to be in New York at the end of August to witness the first plays of the new season. In the midst of the quite ordinary group of melodramas and farces that, according to the usual custom, had been set forth in advance of the regular season to keep the theatres open until more important productions could be prepared, they suddenly found themselves face to face with a play,—not an August play, but a real play,—a play which, at its first performance, had scored so big a triumph that it is certain to be recorded as one of the abiding successes of the year.

This surprise was further increased by the fact that the author had never been heard of before. In response to a spontaneous outburst of enthusiasm at the first performance of "On Trial," a young man with curly red hair and a studious face arose in a box and expressed his thanks for the tribute of the audience. His name is Elmer L. Reizenstein; he is only twenty-one years old; and "On Trial" is the first heir of his invention. Mr. Reizenstein has never been to college. After two years at the high school, he went forth into the commercial world to earn his living. Securing a position as clerk in a law office, he devoted his spare time to the study of law; and last year he was admitted to the New York bar. A year and a half ago he began to try his hand at writing plays. Last February (according to his own account) he read a critical article in *The Bookman* on the subject of "Building a Play Backward." He set eagerly to work to develop a play along the lines which had been advocated in this article; and this endeavor resulted in the triumph of "On Trial."

#### "ON TRIAL"

NO one could expect the first play of a youth of twenty-one to reveal any ripeness of experience or any illuminative insight into life; and it must be admitted at the outset that "On Trial" is lacking in the nobler elements of dramatic literature. The story, though sufficiently true, is trite; the characters, though adequately attuned to life, are neither unusual nor particularly interesting; and the dialogue, though it shows the merit of a candid baldness, is utterly lacking in literary distinction and in that human richness which is akin to humor. These criticisms would be damning if directed

against an ordinary play:—but "On Trial" is not an ordinary play.

The secret of the author's success is that he has contrived to illustrate an utterly new theory of stage-craft with a technical dexterity that is truly astounding in the work of a playwright with no previous experience. He has picked out a fresh field to conquer and has won it by assault. It does not necessarily follow that Mr. Reizenstein will be able, at the present stage of his career, to hold his own against more practised playwrights when he meets them on traditional and common ground. His technical talent has been proved, already, beyond cavil; but, now that he has developed a medium

of expression, it will be necessary to inquire, in the next few years, whether or not he has anything to say.

In "On Trial," Mr. Reizenstein has greatly intensified the dramatic interest of what might otherwise have seemed an ordinary story by unfolding it in a pattern of reverted time. He has built his play backward, from effects to causes, instead of forward, from causes to effects. His method is not synthetic, like that of the usual play, but analytic, like that of the usual criticism. Instead of putting a story together before the eyes of his audience, he takes a story apart.

It is not at all necessary that the drama should exhibit a series of events in the



Photograph by Sarony

Laura Hope Crews will appear in the leading rôle of "The Legend of the Wolf," a German play adapted by Dietrichstein, which Mr. Belasco will open in New York in October

chronological order in which they are assumed to have occurred; but this fact has never been clearly recognized until the present year, and Mr. Reizenstein has been the first to dramatize the reasonable protest against an immemorial tradition. Novelists and writers of short stories have always availed themselves of the privilege of turning back the clock and analyzing a series of events from ultimate effects to antecedent causes; and, in claiming a similar privilege for dramatists, Mr. Reizenstein has effectually emphasized an important means of broadening the scope of the technique of the drama.

At the outset of the play, we find ourselves in a court-room where a man is being tried for murder. The defendant has already confessed his guilt and has urged the judge to put him out of his misery by sending him to the electric chair; but the court has insisted on assigning counsel to defend him, and on proceeding with his trial according to due process of law. The facts of the murder are outlined by the district attorney, and these facts are not denied by the defendant's counsel. Then the widow of the dead man is called to the witness-stand.

As she begins her account of the killing of her husband, the stage is dimmed to darkness and, when the lights go up, we find ourselves in the library of her home on the night of the murder. Instead of setting forth a retrospective exposition of a previous event, the author has chosen to exhibit this event in action on the stage, and by that choice, he has succeeded at a single stroke in extending the traditional boundaries of stage-craft. In this particular scene, we see the defendant fire the fatal shot, and we witness also several other circumstances that apparently establish the contention of the prosecution that robbery was the motive of the murder.

Another dark change wafts us back to the present situation in the court-room. The little daughter of the defendant is being called to the stand. Once more the shattered man arises to insist upon his guilt and to beg the judge to sentence him without questioning his little girl. But the court insists that the trial shall be continued; and, as the child begins her testimony, the lights are lowered, and we find ourselves in the home of the defendant two hours before the moment of the murder. In the scene which is now set before us, we discover the exciting cause of the subsequent event we have already witnessed, but the motives underlying



Sportswoman, as well as actress, is Pauline Frederick, who came fresh from the Maine woods, where every year she hunts big game, to open "Innocent," which is playing at the Eltinge Theatre



this exciting cause are still enshrouded from us.

Returning to the court-room, we see the wife of the defendant taking the stand; and another lowering of the lights takes us back to a certain moment thirteen years before wherein the seeds were planted which ripened ultimately to the terrible event which is being investigated by the court. For the first time, we are permitted to understand the underlying motives of the murder which was admitted at the outset of the narrative; and these motives are of a nature to exculpate the defendant in the mind of any ordinary jury.

We are next taken to the jury-room, where the vote stands eleven to one for the acquittal of the defendant. The one juror who holds out for conviction does not feel that the secondary motive of robbery has been sufficiently disproved. But, in a final session of the court, this point is cleared up by the unexpected and enforced confession of a witness in the box, and, without leaving their seats, the twelve jurors agree unanimously to a verdict of "Not Guilty."

This unprecedented pattern of play-making has been handled by Mr. Reizenstein with a dexterity that is worthy of the highest praise. His play is exceedingly compact, and there are no waste moments in it. He himself has called the piece "an experiment in dramatic technique"; and the general acclamation of the public is a proof that the experiment has been successful.

#### "UNDER COVER"

"UNDER COVER," by Roi Cooper Megrue, has been brought to New York after a six-months' run in Boston,—in which capital of culture it was generally regarded as a more interesting melodrama than "Within the Law." It is, indeed, an interesting play,—clever in invention, spirited in action, and adequately humorous in dialogue. Taste in melodrama is not a matter for dispute, and a comparison of the respective talents of Mr. Megrue and Mr. Veiller would lead us to a region beyond the ken of criticism.

In "Under Cover," a capable young woman, whose younger sister has defrauded a burglary insurance company by pawning her jewels and alleging that they had been stolen, is compelled by a deputy surveyor of the port of New York to enter the secret service of the government by the threat of an alternative revelation of her sister's crime. An American named Steven Denby has bought a necklace in Paris for two hundred thousand dollars and has failed to



*In spite of numerous questions as to why he did this and did not do that, the author of "Under Cover" holds the audience melodramabound, and Lily Cahill as the near-detective plays a charming part with William Courteney as the almost-smuggler*

declare it on arriving in New York. The deputy surveyor, despite his previous information of the purchase, allows Denby to slip through the customs and to go down to visit his friends, the Harringtons, on their Long Island estate. The heroine also knows the Harringtons, and the deputy surveyor orders her to go out to their country house to assist in the capture of the smuggler.

The heroine has already met Denby in Paris and fallen in love with him, so that she now finds herself, like La Tosca, required to hunt down the man she loves. There is a long struggle between Denby and the heroine which is sufficiently dramatic to remind the spectator of the famous third act of "The Gay Lord Quex." Then the deputy surveyor appears upon the scene, and, after a great deal of pistol-play and many alarms and excursions, the smuggler-hero is captured by his arch-pursuer. Cornered at last, he offers to buy his freedom by a bribe of thirty thousand dollars; but, when this bribe is accepted by the deputy surveyor, the hero finally reveals himself, not as a veritable smuggler, but as a famous and mysterious agent of the secret service of the United States who has been deputed to run down grafters in the custom-house. Having, by this unexpected revelation, discomfited his arch-pursuer, the hero relieves the heroine of her enforced participation in the intrigues of the custom-house and, according to the habit of all manly heroes, accepts her as his bride.

The main fault of this lively and amiable melodrama is that Mr. Megrue has elected, without apparent justification, to violate the time-honored tradition of the theatre that a playwright must never keep a secret from his audience. The play would really be more interesting if the spectators were informed as early as the second act that Denby was not really a smuggler, but an agent of the secret service. As it is, the revelation comes too late to contribute to the dramatic intensity of the story, and coming, as it does, at the very end of the play, it sets the critical auditor to the disagreeable task of asking questions. Why, if Denby is only a pretended smuggler, should he have neglected to take into his confidence a character called "Monty," who is his lifelong friend and also his confederate in the particular adventure of smuggling the necklace through the customs? And a still more searching question yet remains. Since Denby's object is merely to be captured by the deputy surveyor, in order to test him with the offer of a bribe, why should Denby dash through so many doors, and fire off so many

(Continued on page 126)



Photograph by Gelsler Studios, Inc.



Leading woman in Mr. Owen Davis's play "Cornered," which was put on early in September, is Nan Campbell, who plays with John Mason



"Cordelia Blossom" has gone on the stage this winter and with her is Jane Grey, who gives a charming interpretation of Georgia Fleece

This autumn Jean Shelby will go on a western tour as Mary Norton, the newspaper woman of "Seven Keys to Baldpate"



**JULIA SANDERSON INVITES  
ALL NEW YORK TO TWO HOURS  
OF HAPPY FOOLING TO OR-  
CHESTRAL ACCOMPANIMENT**

*Smacking of the west in the cut of the trousers and shirt, of the far east in the brocaded waistcoat, and wholly French in the chic little hat of rice straw with a long gold cord adangle, a costume Julia Sanderson wears in "The Girl from Utah" unexpectedly strikes the happy, cosmopolitan medium of Broadway. Hat from Sanby, London*

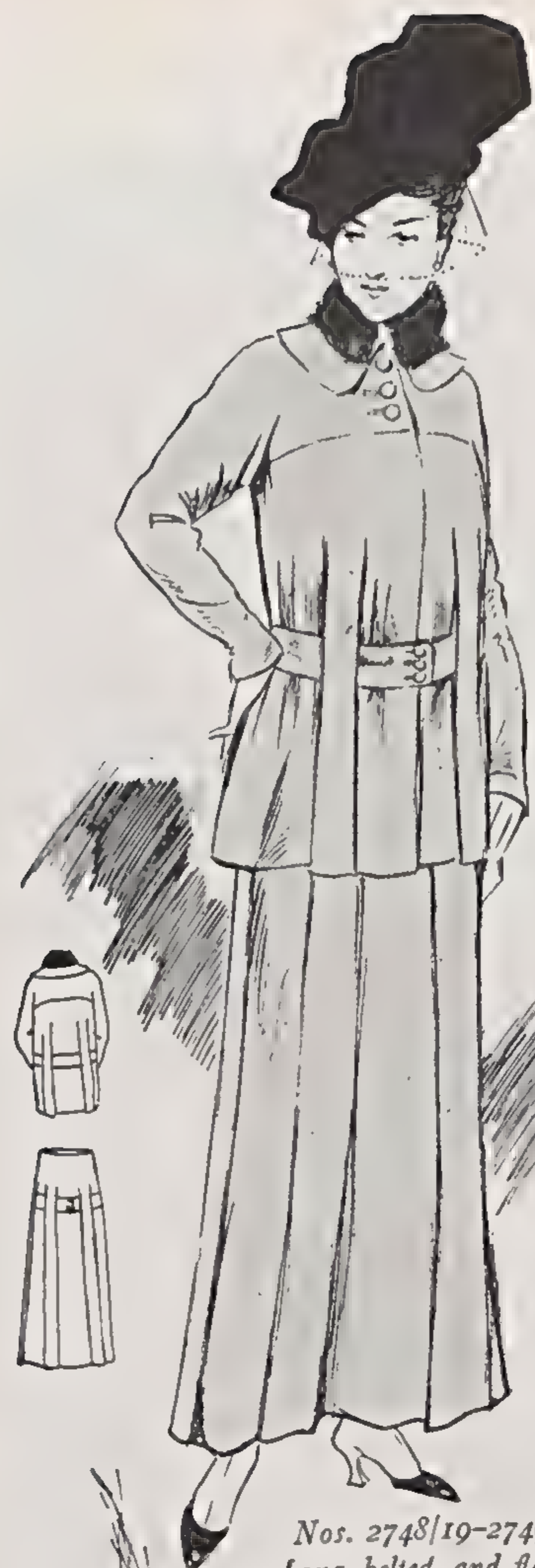
*In the first act, Miss Sanderson wears a frock of white chiffon liberally fringed with monkey fur, and even the 1914 dance music quickens and grows gayer when she and Donald Brian foot it feally about the stage in a blithe game of hide and seek with the shifting spotlight*

*A provocative pierrette is Miss Sanderson, when the curtain rises on "The Girl from Utah," and discovers her in company with two effervescent compatriots, Donald Brian and Joseph Cawthorn, decked out in the costumes of a harlequinade, and all of them inviting, "Come follow, follow one and all, to the land of 'Let's Pretend'"*





# VOGUE PATTERN SERVICE



Nos. 2748/19-2749/19  
Long, belted, and flaring,  
the coat; short, plaited,  
and belted, the skirt



Nos. 2746/19-2747/19

The Russian influence is shown in the skirt of the coat, the French in the odd fur bands on the sleeves, and the influence of the new season in the flaring skirt

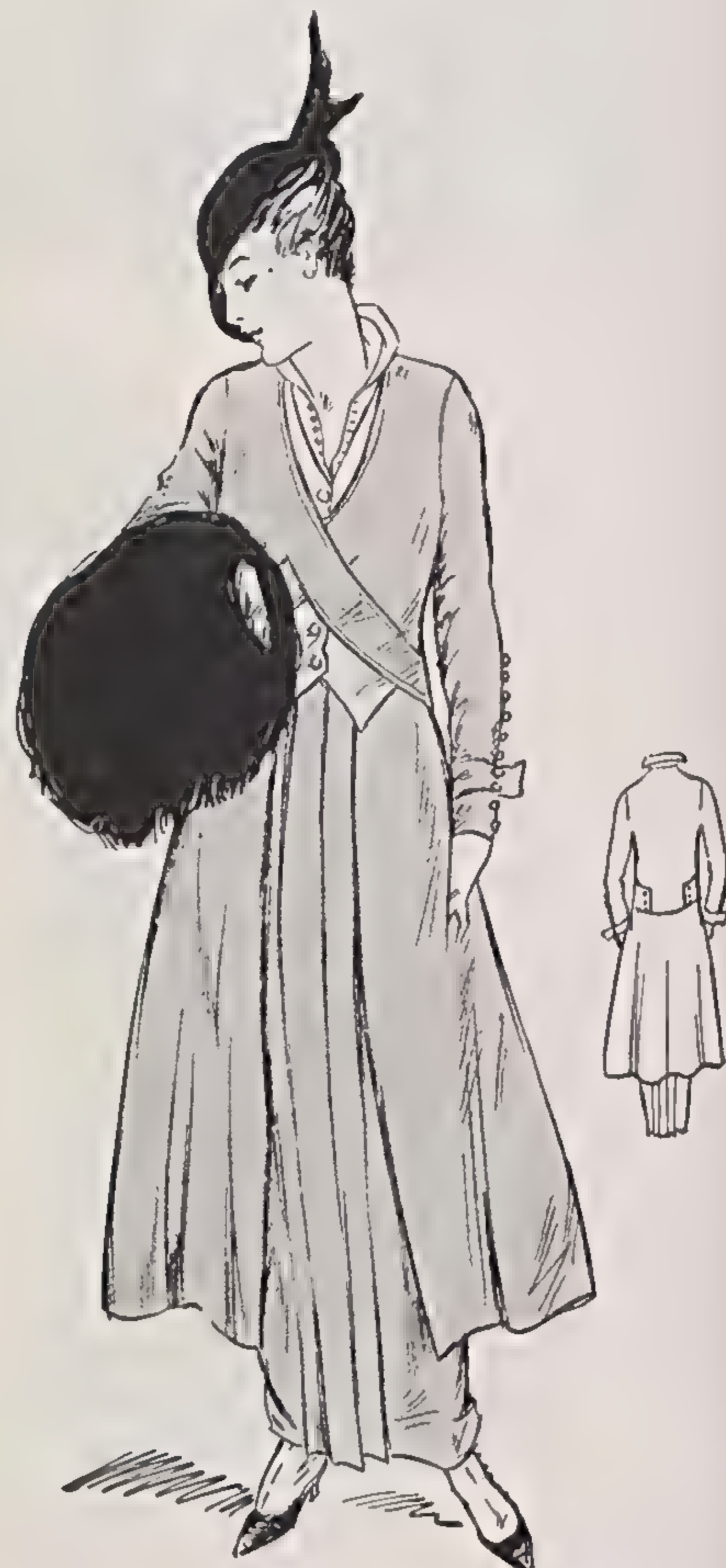


Nos. 2754/19-2755/19  
Snug at the top, curved slightly  
in at the waist-line, and flaring  
at the bottom—a new silhouette



Nos. 2750/19-2751/19

The surplice front and the hip-yoke effect now popular are shown in this conservatively cut suit pattern



Nos. 2720/19-2721/19

Plain and flaring in the season's new mode, the skirt of the coat drops tunic-wise over a plaited skirt

The patterns illustrated on this page are priced 50 cents each for coat or skirt, or \$1 for the complete costume. An illustration, material requirements, and full directions come with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City.



# THE ALL-IMPORTANT SUIT PATTERN

**V**OGUE patterns are consistently made with a view to giving in their simplest forms all the features of the new modes which are smartest and most charming, to eliminating extravagances, and yet retaining the chic derived from sometimes daring combinations of line. In the models illustrated on these pages will be found not only the details which mark them of the present moment, but a foreshadowing of certain tendencies which will develop in fashion during the next three months to come; and so a woman wearing a gown or suit made from a Vogue pattern is not dressed as thousands of others are, but with a difference that is a distinction.

## PRIME FACTORS OF PATTERNS

In addition to the fashion value, a pattern, to be successful, must also be easy to understand and must be accompanied by full and explicit directions. Vogue patterns are plainly marked in print to show what the different pieces are, and where tucks or plaits are to be made. These markings are made in plain English, not by a series of perforations only. Each seam is marked by a line perforated by hand; this makes the Vogue patterns unique, as it shows that they are not cut by machine by thousands, but are made by hand and by expert designers.

Vogue patterns are made of paper of three different colors; the garment proper is in "Vogue gray," the lining in brown, and the trimming in green paper. This insures that there shall be no confusion in assembling the pattern. With each pattern an illustration is given with full particulars as to the material requirements and suggestions as to the newest materials and color combinations.

Vogue cut-to-measure patterns make it possible for the seamstress to build a gown as successfully as the most competent couturier. A pattern for anyone of the models illustrated in Vogue or Vanity Fair will be cut to individual measurements,

Suits Which, with an Occasional Exception in Favor of a Short Military Coat, Have Long Flaring Coats and Short Flaring Skirts

and such patterns are pinned together so that a perfect model of the garment in paper can be seen before the garment is cut out.

In the designs illustrated on these pages will be found suit models which suit many different types of women, and other costumes to fulfil the requirements of all occasions. For the woman who looks best in a short jaunty jacket and a skirt of unbroken line, Nos. 2744/19-2745/19 are especially good. The model made of zibeline in the new sphinx shade or a plum shade with collar, cuffs, and buttons of sealskin, would be excellent in effect. For the woman who prefers the half-length coat, such models as Nos. 2742/19-2743/19, and Nos. 2658/19-2659/19 are suggested. No. 2742/19 is most attractive made of olive *velours de laine* with the collar of kolinsky, which harmonizes so well with green. Nos. 2658/19-2659/19 are most successful in black velvet with buttons of agate set in old silver.

## PAPER DIAGRAMS OF THE MODE

The three-quarter-length coat as well as the five-eighth-length coat is much favored this season. The skirt of the coat in such cases gives much the effect of a long tunic. One much admired version of the redingote is illustrated in Nos. 2770/19-2771/19. This model is particularly well suited to development in blue gabardine bound with black silk braid. The waistcoat may be of white satin or of white broadcloth. The skirt, which is in an excellent model, is cut with a shallow hip-yoke which starts on each side of the straight panel in the front. Above the top of the belt a narrow shirred quilling acts as a finish. A suit of this type is easily made at home by a seamstress because there is no stiff, tailored finish which requires a tailor's irons for shaping and pressing.

Nos. 2660/19-2661/19 abide by the rules of a snug-fitting shoulder-line, a low belt, and a flare both at the bottom of the coat and the skirt. The skirt attains its flare by a cluster of plaits in the back.



Nos. 2770/19-2771/19  
Much admired is this version of the redingote which may be developed appropriately in gabardine with a white waistcoat of satin

Nos. 2744/19-2745/19  
Of zibeline in the new sphinx shade, fastened under fur buttons, this suit of jaunty, military cut would be strikingly up-to-date

The patterns illustrated on this page, sizes 34 to 40-inches bust measure, 24 to 30-inches waist measure, and 35 to 41-inches hip measure, are priced 50 cents each for coat or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City

On all sections of Vogue patterns is printed which is front, back, fold, tuck, and so forth. The different parts of the pattern are in different colors of paper to distinguish the lining from the trimming and from the garment proper.



Nos. 2660/19-2661/19  
Long-waisted, belted, long-skirted, and with the raglan sleeve is the coat of a fur-finished suit

Nos. 2730/19-2731/19  
Narrow shoulders, a curved-in waist-line, and a flare at the knees accomplish the new silhouette



Nos. 2742/19-2743/19  
Kolinsky, a sable-like fur of the winter, and "velours de laine" suggest themselves for this suit



Nos. 2658/19-2659/19  
The belt, which has come into its own again, appears on both coat and skirt of a winter model





Nos. 2760/19-2761/19  
Black satin and blue gabardine braided in black with a touch of red and gold thread would be attractive for this frock

Nos. 2697/19-2698/19  
Sphinx "velours de laine" and white satin make a smart combination in this model with a tight bodice and a flaring skirt

Nos. 2764/19-2765/19  
The newest of skirts topped by the trimmest of coat-bodices, topped in turn by the smartest of high collars

Nos. 2656/19-2657/19  
A long redingote worn over a short skirt which attains the effect of slimness even though plaited on every side

Nos. 2736/19-2737/19  
Over a plaited skirt of serge a snugly fitted, coat-like blouse with long set-in sleeves could be of serge or satin

## THE COAT-DRESS OF THE SEASON

Versions of the Coat-dress Which Justify the Conspicuous Infringement of the Frock upon the Prerogatives of the Suit



Nos. 2619/19-2620/19  
Equally good in serge or gabardine is a model which depends upon simplicity for success

Nos. 2695/19-2696/19  
Blue gabardine with black satin for waist-coat and belt is a smart combination here

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for waist or skirt, or \$1 for complete costume. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y. City

THIS season fashion seems to have shown greater favor to the coat-dress than to any other one general design of frock. The models illustrated on this page have been carefully selected so that only the best features of this pronounced mode have been retained and assembled. Such a model as Nos. 2760/19-2761/19 shows the accepted, full skirt but with the fulness held over the hips so the front and back are flat and plain; such a skirt Callot stands sponsor for. Nos. 2764/19-2765/19 form a new model in which a circular skirt has the tiniest of pin tucks run from the waist-line to within a few inches of the hem, thus creating the effect of slimness and yet allowing for the modish flare at the foot-line.



Nos. 2666/19-2667/19  
A simple frock such as this is at its best in serge or gabardine combined with satin

Nos. 2732/19-2733/19  
Black velvet with a collar of white fur would be charming for this new model





Nos. 2574/19-2575/19  
Over blue gabardine fashion  
places a black satin tunic  
and surplice bands



Nos. 2678/19-2679/19  
A long-waisted bodice and  
a flaring tunic, are joined  
by a smart sash



Nos. 2718/19-2719/19  
Of plum colored satin, with  
touches of color in tassels



Nos. 2577/19-2578/19  
Nattier blue chiffon voile  
trimmed with cream  
lace and blue velvet



Nos. 2681/19-2682/19  
This model is effective in  
gabardine and velvet or in  
crêpe de chine and satin

Patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, \$1 for the full costume. Illustrations, full directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



Nos. 2693/19-2694/19  
Made in midnight blue satin,  
with the sleeves of blue chiffon  
over white, this is serviceable



Nos. 2724/19-2725/19  
A satin underskirt and a  
chiffon or voile tunic  
weighted by fur banding



Nos. 2758/19-2759/19  
Accepts the full skirt,  
the narrow shoulders  
and the low waist-line



Nos. 2734/19-2735/19  
Velvet bands a full length  
tunic of voile, which  
veils a satin frock



Nos. 2676/19-2677/19  
A draped skirt sashed  
and topped by the plainest  
of long-waisted blouses



WRAPS *for the* DAY and EVENING

**E**VENING wraps this season are luxurious garments; they are made of velvet or heavy brocade and bordered with fur or paillettes cut to catch and reflect every ray of light. In the models which are illustrated on this page are assembled the leading designs of the top-coats and wraps which will be worn this season. The patterns are easy to understand and the wraps simple to make, so that even the amateur seamstress may feel confident of success.

No. 2740/19 furnishes a distinctive wrap when made in ochre brown velours and trimmed with bands of kolinsky fur. Wide bands of natural marabou would be a far less expensive trimming, yet a most harmonious and effective one. Such a wrap as this is long enough to protect the delicate evening gown and to give the



No. 2728/19

*Its length and the insouciance of its flare proclaim this a new model*



No. 2740/19

*Long enough for real service and as smart as need be for evening wear*



No. 2669/19

*The loose, flaring top-coat is the embodiment of both comfort and service*



No. 2489/19

*In this model the flare is confined by a loose belt below the waist-line*



No. 2729/19

*The unusual cut of this long, flaring coat gives it distinction worth noting*

required warmth for winter wear.

A pleasing cape model is No. 2769/19, which is suited to such material as velvet, and may be trimmed with fur banding. The hood should be weighted with tassels of a color to match the cape, combined with gold thread, and the hood and the entire cape may be lined in ivory white satin.

For many occasions a top-coat after the pattern of No. 2728/19 is invaluable, and a dull blue velours de laine with the becoming collar of fox fur, would make it extremely smart as well.

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, are priced at \$1 each. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, N. Y.



No. 2573/19

*An afternoon wrap of black velvet and monkey fur, with cape sleeve and belt, is cut in one piece*



No. 2773/19

*With an unbroken line to give height to the figure and tails and bands of skunk fur as trimming*



No. 2769/19

*The amateur seamstress may safely attempt this wrap, for success is assured by its simplicity*



No. 2741/19

*White fox or marabou may be used to trim this quaint coat with its modish, broad fur bandings*



# INTERPRETING THE FAMILIAR ONE-PIECE FROCK AND THE POPULAR COAT-DRESS IN TERMS OF THE NEWEST MODE



Nos. 2762/19-2763/19

A blouse hung like a loose sweater and a deeply plaited skirt accomplish the new silhouette

**T**HE one-piece frock was featured this season in the Paris openings. The materials used for most of the models were velvet combined with satin, and gabardine or serge combined with black satin and trimmed with black silk braid. Dark colors were preferred, and, in some instances, the military tendency was shown by the introduction of a touch of silver or gold thread with scarlet.



Nos. 2617/19-2618/19

With the jacket and the tunic of gabardine and the underskirt and blouse of satin this model is most effective for street or house wear



No. 2664/19

The one-piece dress in the new chemise silhouette that Chéruit advocates, is here strikingly developed in braided gabardine



No. 2756/19

In one piece effect, of gabardine or serge, a simple frock such as this is as serviceable as it is smart

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for waist or skirt, or \$1 for the complete costume, except Nos. 2756/19, 2664/19 and 2772/19, which are one-piece gowns and are priced \$1. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.



Nos. 2623/19-2624/19  
A Russian blouse of velvet over a plaited satin skirt for the winter afternoon



Nos. 2615/19-2616/19  
Striped material may be discreetly introduced in this way with plain serge



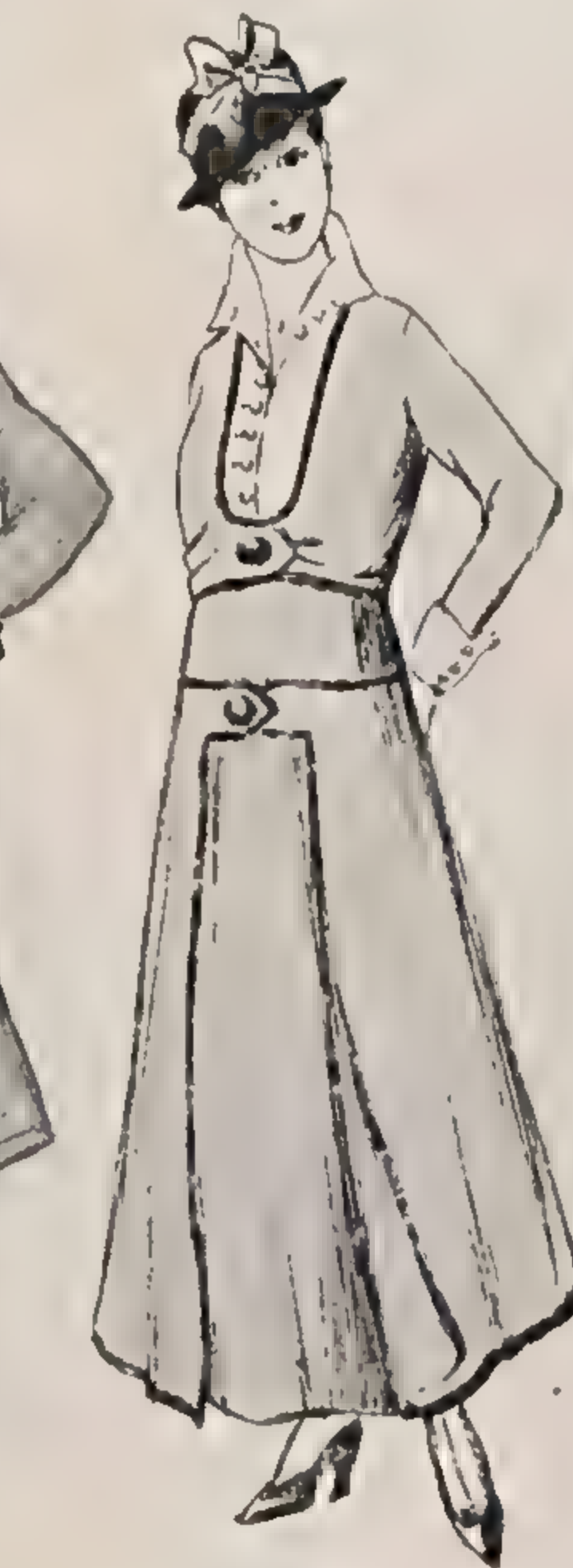
No. 2772/19  
The chemise silhouette featured in Chéruit's opening is here suggested



Nos. 2674/19-2675/19  
The skirt and surplice bodice may be of contrasting woolen materials



Nos. 2652/19-2653/19  
A frock of meteor is pretty with a collar of "crêpe français" or organdy



Nos. 2738/19-2739/19  
With a braid binding on every edge no additional trimming is necessary



Nos. 2766/19-2767/19  
With sleeves and panel of satin; blouse and skirt of gabardine or serge





No. 2282/19

For practical wear, the Russian blouse of velvet may well be selected



No. 2768/19

A new finish is a new narrow braid binding of a contrasting color



No. 2680/19

With satin coat-blouse and separate skirt a costume effect is possible



No. 2685/19

A straw which indicates the impending return of the high collar



No. 2559/19

Included in this pattern are a blouse and a separate coatee of smart cut

## BLOUSES FOR EVERY SUIT AND ALL OCCASIONS

THE materials most in favor for making separate blouses are satin, satin crêpe, crêpe de Chine, and Georgette crêpe. Many of the blouses have the collar and cuffs of "crêpe français," which is a sheer crêpe, somewhat finer than Georgette crêpe and slightly stiff, though not as stiff as organdy. A novel finish is that used in pattern No. 2768/19, consisting of a narrow braid which is used as a binding. On a handkerchief linen blouse this should be a linen braid, and a white satin blouse may be bound with silk braid.

The patterns illustrated on this page are priced 50 cents each, and are cut in sizes 34 to 40 inches bust measure. An illustration, full directions, and material requirements are given with each pattern. Patterns may be ordered from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, N. Y.



No. 2686/19

Paris sponsors the trim and tailored blouse made of washable satin



No. 2483/19

Beaded motifs form effective trimming for a chiffon or satin blouse



No. 2561/19

Over a chiffon blouse, a velvet coatee; both are included in this pattern



No. 2556/19

Blouse of metal lace over chiffon, satin panel, cuffs, and girdle



No. 2373/19

A tie of black velvet ribbon lends cachet to this otherwise plain blouse of tub satin



No. 2484/19

Collar and cuffs of "crêpe français" are the chosen finish of the semitailored blouse



No. 2614/19

Raglan sleeve and yoke are cut in one and a double line of buttons serves for trimming



No. 2519/19

When striped crêpe is used, the stripes may run the opposite way in the vest



No. 2596/19

Another version of the becoming surplice design so much in evidence this season



**DANCE FROCKS RUFFLED, OFTEN SLEEVELESS, AND  
WITH THE SHORT SKIRTS THE DANCES DEMAND**

The patterns illustrated on this page, sizes, 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, cost 50 cents each for waist or skirt, or \$1 for complete costume. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



Nos. 2689/19-2690/19  
Sheer silver tulle sleeves held by silver lace straps, a long-waisted, semifitted bodice, and a short full skirt mean a chic frock



Nos. 2591/19-2592/19  
Cloth of gold veiled by a plaited tunic of sheerest black tulle is a favored combination of colors



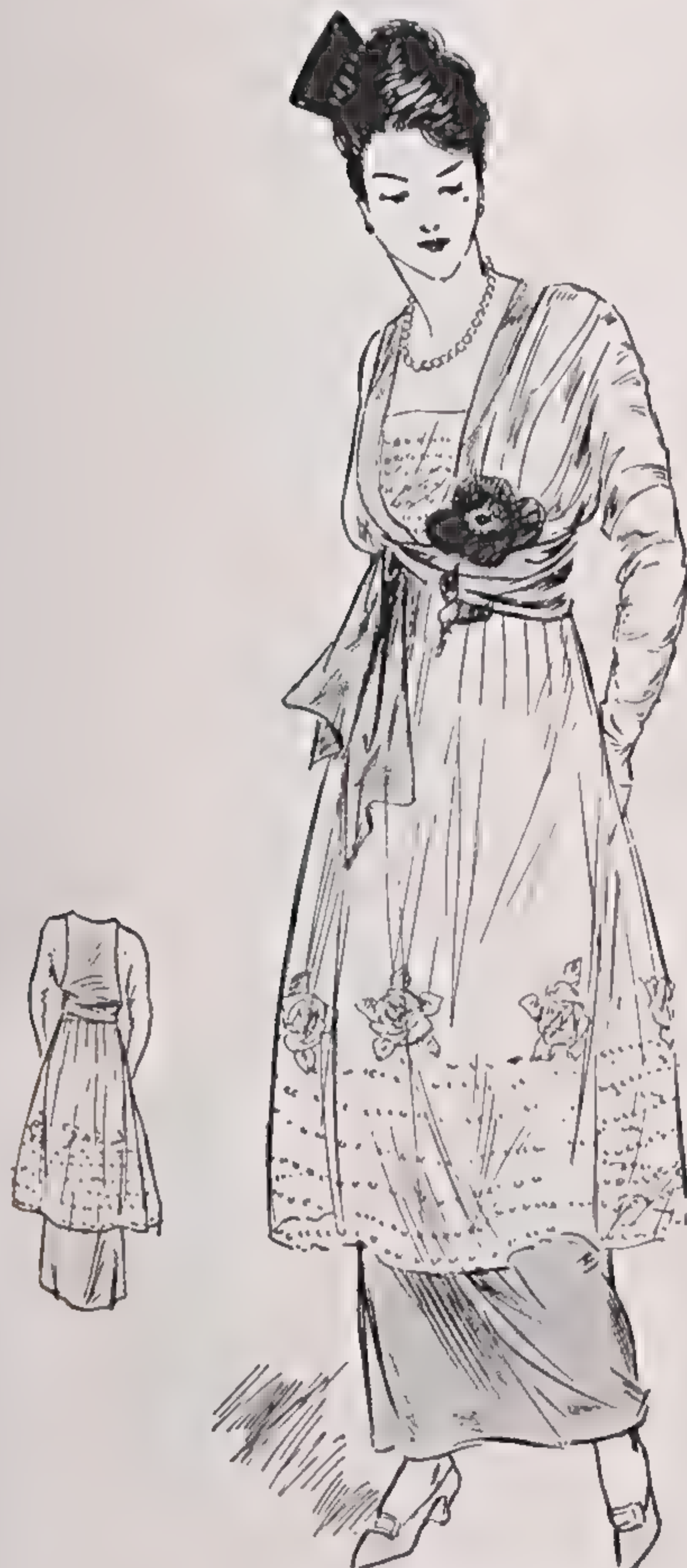
Nos. 2593/19-2594/19  
Black satin hung over a pailletted underskirt would develop this smart model at its best



Nos. 2589/19-2590/19  
Silver thread lace ruffles and silver ribbon would be charming over flesh colored charmeuse



Nos. 2722/19-2723/19  
A model of demure simplicity which yet does not belie modishness has a fitted bodice without sleeves, and a full, short, ruffled skirt



Nos. 2670/19-2671/19  
In this semiformal frock the bodice is made with a back panel and girde of satin cut in one piece



Nos. 2752/19-2753/19  
Black satin edged with jet and cut in swathing lines fashions a strikingly distinguished evening gown



Nos. 2691/19-2692/19  
A gray satin frock with sheer, silver lace sleeves and old silver buttons holds rare charm and dignity



Nos. 2687/19-2688/19  
The draped scarf effect of the bodice and the plaited, ruffle-edged skirt mark this frock of the new mode





No. 2649/19

Included in this pattern, price 50 cents, are three collars, two chemisettes, and two cuffs



No. 2705/19

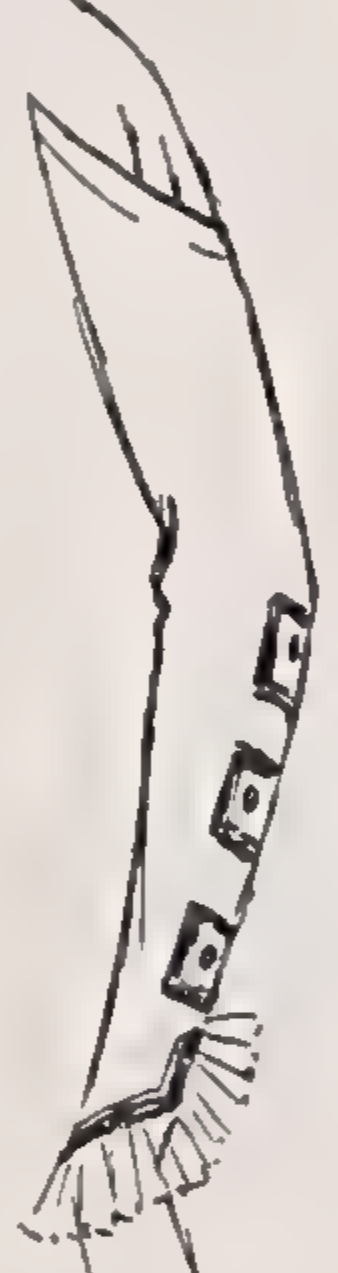
With the addition of sleeves the two waistcoats included in this pattern for 50 cents may be made into charming, separate blouses



No. 2649/19

The above collars are included in the pattern with those illustrated at the upper left of the page

**A**CCESSORIES such as waistcoats, collars, tunics, and sleeves may be used for rejuvenating the slightly worn frock. No. 2649/19, with which is included three new collar patterns and two chemisette patterns with cuffs to match, will be found to be most useful. Fabrics such as crepe francais, book muslin, and organdy make the most attractive collar and cuff sets. They freshen the dark frock as well as make it more becoming. The separate blouse and skirt spell service, and the models illustrated on this page show the newest lines in both, and may be made to do service for many occasions. Nos. 2726/19—2727/19 show the circular skirt with a hip yoke, which is a new and favored model of the season, and a variation of the raglan sleeve with a new cuff. No. 2683/19 has a novel collar and a set-in sleeve while the skirt, No. 2684/19, is one of the newest models with a plaited front, a yoke, and a paneled back.



No. 2704/19

Six patterns of the new set-in sleeve are included in one pattern for 50 cents

**PATTERNS DESIGNED TO REFRESH A FROCK BY THE ADDITION OF A COLLAR, WAISTCOAT, TUNIC, OR SLEEVE**

The patterns for Nos. 2683/19—2684/19, 2498/19—2499/19, and 2726/19—2727/19, illustrated on this page, sizes 34 to 40 inch bust measure, 24 to 30 inch waist measure, and 35 to 41 inch hip measure, cost 50 cents each for waist or skirt, or \$1 for complete costume. The prices are given under the remaining patterns. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Ave., N. Y.



No. 2668/19



No. 2627/19



No. 2629/19  
The skirt at the top is 50 cents; lower illustrations: two tunics in one pattern for 50 cents

Nos. 2683/19—2684/19  
With a tub satin blouse a mirror cloth skirt is smart and practical

Nos. 2498/19—2499/19  
Simple, and in excellent taste, are these sports models for cloth

Nos. 2726/19—2727/19  
A circular skirt and a waist with the new, raglan sleeve and flared cuff

No. 2570/19 No. 2628/19  
Skirts with tunics suited to voile or chiffon, and a skirt which might well be of serge



# PATTERNS FOR FROCKS AND COATS TO FIT VARIOUS OCCASIONS OF THE YOUNG GIRL'S WINTER

The patterns illustrated on this page, sizes 14 to 18 years, are priced 50 cents each for waist or skirt, or \$1 for complete costume, except No. 2648/19 which is priced \$1. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



Nos. 2654/19—2655/19  
Green and yellow plaid silk may be effectively introduced in a coat-dress of blue gabardine or serge

Nos. 2716/19—2717/19  
Practical for the purposes of the schoolgirl is a frock with a blouse to slip on over the head and lace



Nos. 2712/19—2713/19  
Lace sleeves and a bit of fur make a charming finish for a chiffon velvet afternoon frock

Nos. 2708/19—2709/19  
A quaint collar of book muslin adds distinction to a gabardine frock of unusual cut



Nos. 2662/19—2663/19  
Plain and striped French flannel would be attractive for this frock for school or for street

Nos. 2706/19—2707/19  
A smart interpretation of the flaring coat and flaring tunic of the autumn suit

GOOD taste and good style characterize these models which are suited to the young girl of 14 to 18 years and which cover practically all the different phases of her wardrobe. The favored fabric for the service-giving frock this season is undoubtedly gabardine. Such frocks as Nos. 2571/19—2572/19, Nos. 2716/19—2717/19, Nos. 2662/19—2663/19, and Nos. 2714/19—2715/19 are particularly

suited to gabardine or serge. A French flannel which is guaranteed not to shrink, will also be found to be especially serviceable for such simple frocks. For an afternoon dancing class a frock such as Nos. 2712/19—2713/19 is charming made of ivory toned velvet edged with ermine. Nos. 2710/19—2711/19 form a charming design for a dainty dance frock if made of cherry satin and écaru lace, with lace flounces set on to the satin foundation.



Nos. 2571/19—2572/19  
Braid trimming, a recently accepted military feature, is shown here

Nos. 2710/19—2711/19  
A dancing frock of satin with three filmy tiers of écaru lace ruffles



Nos. 2672/19—2673/19  
Plaited, belted, and fur trimmed is the coat of this "velours de laine" suit



Nos. 2714/19—2715/19  
The chemise frock is particularly becoming to the slenderness of youth



No. 2648/19  
A coat which in mirror cloth may be used for afternoon or evening wear



# FRILLY LINGERIE AND CREATIONS FOR THE BOUDOIR

Models Elaborate Enough to Please a Fastidious Taste for Frilliness and Simple Enough to Be Easily Made



No. 2700/19  
A new French underbodice which blouses slightly at the bust-line but fits snugly below to the waist



No. 2595/19  
Originality is in the lace band which forms the under part of the sleeve of this nightgown that is drawn in slightly by a ribbon



No. 2699/19  
The fastening may be either in the back or in the front of this surplice underbodice, the original of which was of fine net and lace, ribbon run



No. 2587/19  
Made of crêpe and lace, a short negligee jacket with a surplice front looks its best when worn over a gaily frilled petticoat or a slip



No. 2702/19  
Under the bust of a kimono-cut nightgown is a ribbon which is attached under shirring in the back



No. 2262/19  
For this room gown designed to give service charmeuse or albatross edged with lace or net ruffles is practical and will stand tubing



No. 2703/19  
Clusters of tucks in a high girde effect and double frills at neck and elbows help fashion an unusual and pretty nightgown



No. 2608/19  
Tub satin or crêpe with double ruffles of plaited ribbon or lace is suggested for this artistically draped negligee model



No. 2701/19  
Smart and becoming is this kimono if made of crêpe de Chine and trimmed with ruffles of itself

No. 2526/19  
Brocaded crêpe will drape into this model artistically and cream lace and a rose will add charm

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, cost 50 cents each, except Nos. 2526/19, 2608/19, 2701/19, and 2262/19, which are priced at \$1 each. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



# ESSENTIALS of UNDERWEAR

Easy to Make, Easy to Launder, Dainty to See, and Comfortable to Wear Are These Garments of Many Varieties



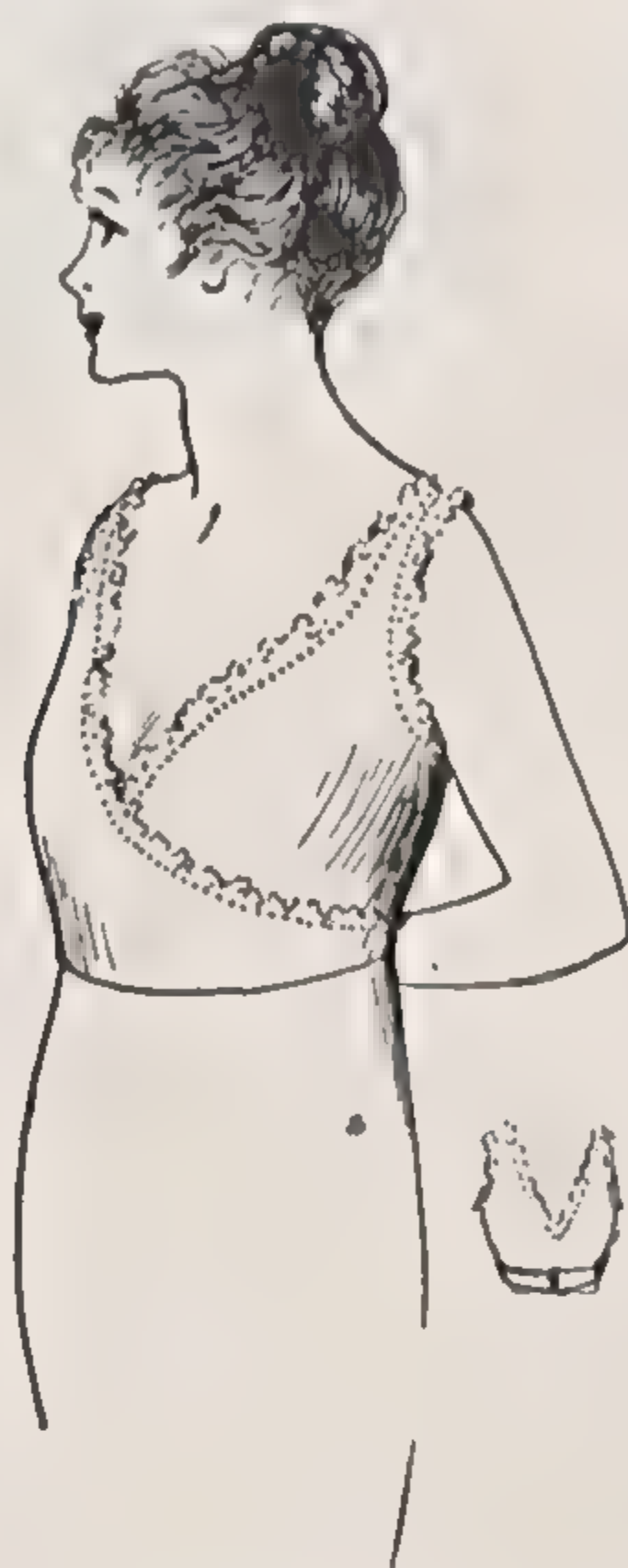
No. 2444/19

Such a chemise as this may be worn either under or over the corset



No. 2581/19

A brassière, which may be of linen with the edge hand-embroidered



No. 2582/19

A model suited to the average figure is easy to make and well-fitting



No. 2583/19

Elastic bands in ribbon casings hold the brassière for evening wear



No. 2522/19

Designs for two simple, comfortable garments are in this pattern



No. 2450/19

This model suggests a simple trimming, and is made without fulness

on the drawers is new and dainty. The material is slashed and the edges of the slashed sections are finished with a picot edge and through the slashes are drawn wide ribbons.

The patterns illustrated on this page are cut in sizes 34 to 40 inches bust measure, and cost 50 cents each, except No. 2522/19 in which two garments are included for 50 cents. An illustration, directions, and the amount of material required are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



No. 2523/19

An envelope chemise requires little labor in making or washing



No. 2525/19

The kimono cut nightgown is both graceful and comfortable



No. 2218/19

A model with seams and front fastening, which eliminates fulness



No. 2586/19

A simple model of excellent lines, unusually practical



No. 2010/19

Fastened in the back, made with few seams, and loosely fitting



Nos. 2579/19-2580/19

A petticoat and low brassière for wear under the dance frock





No. 2182/19  
Sizes 2 to 6 years  
Smocking is shown  
as effective trimming  
for a frock

No. 2645/19  
Sizes 2 to 8 years  
Unbuttoned, this  
charming frock may  
be ironed flat

No. 2461/19  
Sizes 2 to 8 years  
Smocks such as this  
serve playtime pur-  
poses admirably

No. 2562/19  
Sizes 2 to 8 years  
A suit which may be  
ordered with kimono  
or set-in sleeves

No. 2632/19  
Sizes 4 to 12 years  
Sleeve and yoke in  
this original coat de-  
sign are in one

No. 2637/19  
Sizes 4 to 12 years  
The yoke and flounce  
in this frock may be  
hand-embroidered

### FROCKS FOR LITTLE FOLK TO WEAR AT THE KINDERGARTEN, AT SCHOOL, AND AT PLAY

The patterns illustrated on this page, the sizes of which are under each illustration, are priced 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from the Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City



No. 2420/19  
Sizes 6 to 12 years  
Plain serge or flannel and a  
plaid material are most suc-  
cessful in this frock



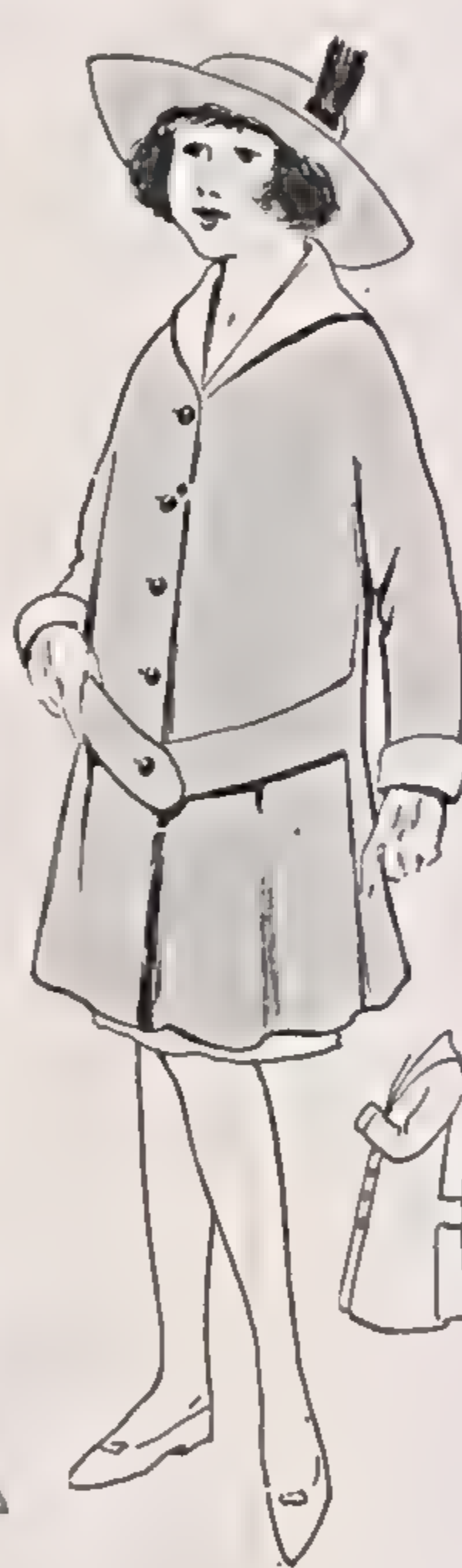
No. 2459/19  
Sizes 2 to 8 years  
The serge David Copperfield  
suit without which no boy's  
wardrobe is complete



No. 2460/19  
Sizes 2 to 8 years  
A practical and easily made  
suit for playtime or for a little  
boy to wear to school



No. 2644/19  
Sizes 2 to 8 years  
A boy's suit with  
original bolero  
blouse and trousers  
included



No. 2612/19  
Sizes 2 to 12 years  
The belt of this  
coat may be worn  
buttoned in back  
or in front



No. 2643/19  
Sizes 2 to 8 years  
With blue denim  
trousers, a white  
collar and cuffs



No. 2463/19—Sizes 6 months and 1 year  
A layette of nine garments for a baby's  
first short clothes; price, 50 cents





No. 2633/19  
Sizes 4 to 12 years  
A smart little belted coat features the raglan sleeve and low yoke



No. 2639/19  
Sizes 2 to 12 years  
A model which suggests contrastingly colored materials and hand-embroidery



No. 2638/19  
Sizes 4 to 12 years  
The separate jacket is included with this plaited, long-sleeved dress pattern



No. 2642/19  
Sizes 2 to 12 years  
Charmingly simple and suited to almost any material is this piquant frock



No. 2635/19  
Sizes 4 to 12 years  
Long, slim lines make this appropriate for a heavy woolen material



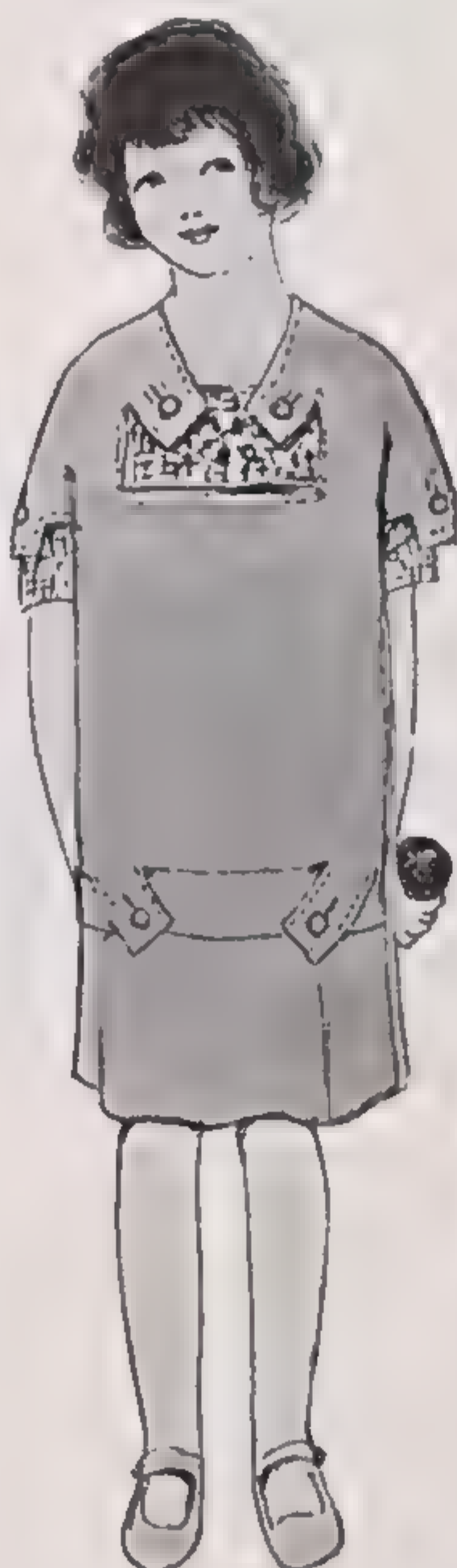
No. 2641/19  
Sizes 4 to 12 years  
Quite sophisticated is this model made in a bolero effect with a simple skirt



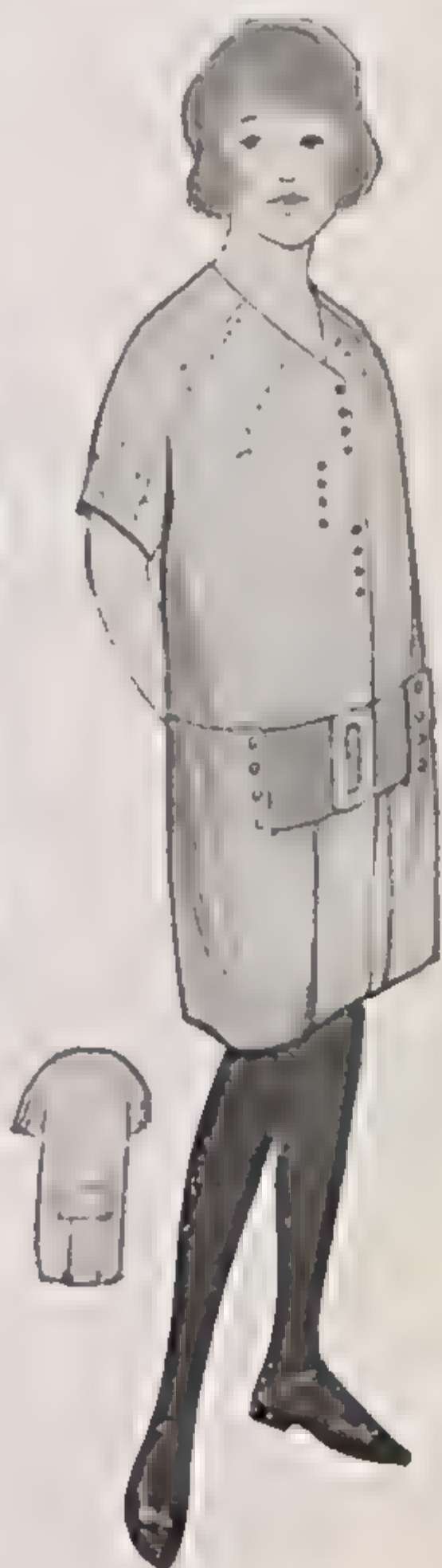
No. 2631/19  
Sizes 6 to 14 years  
For formal wear, this coat of velvet would be charming as well as warm



No. 2647/19  
Sizes 4 to 10 years  
A bloomer pattern is included in this pattern



No. 2646/19  
Sizes 4 to 10 years  
Buttoned tabs are used most effectively



No. 2640/19  
Sizes 4 to 12 years  
Belt and buckle are features of this frock



No. 2534/19  
Sizes 4 to 8 years  
A pocketed frock to slip over the head



No. 2535/19  
Sizes 6 to 12 years  
For blue and white checked wool material



No. 2636/19  
Sizes 6 to 14 years  
This coat is serviceable in wool velours



No. 2634/19  
Sizes 4 to 12 years  
The unusual belt is sufficient trimming



No. 2536/19  
An infant's layette, consisting of thirteen pieces; price, 50 cents

The patterns illustrated on this page, in the sizes under each figure, are priced 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City

BOTH A FROCK AND A COAT FOR EVERY HOUR AND EVERY TASK OF A LITTLE GIRL'S BUSY DAY—THE BABY'S LAYETTE



No. 2630/19  
Sizes 4 to 12 years  
Designed for a coat or for a coat-dress



## HOW TO ORDER VOGUE STOCK PATTERNS

After making your selection from the patterns in this supplement, consult this table of measurements before ordering. Then use the order blank below or write a letter—which ever may be more convenient. To avoid delay in delivery, please make certain that your order is accompanied by the correct remittance in check or money order.

### Table of Measurements

In ordering waists, determine the size by the bust measure. In ordering skirts, be guided by the hip rather than the waist measure. Price, 50 cents each for waist, coat, or skirt; \$1 for negligees, long coats, or complete costumes.

#### WOMEN'S PATTERNS

Size of Bust Inches	Size of Waist Inches	Size of Hips Inches
34	24	35
36	26	37
38	28	39
40	30	41

Girls' models in Regular Stock Patterns, in sizes 14, 16, and 18 years, cost 50 cents each for waist, short coat, or skirt. Order girls' patterns by age, being guided by the following list:

Age	Bust	Waist	Hips	Length of Skirt	Sleeves
14 years	33	27	35	33	16
16 "	34	28	36	35	17
18 "	36	29	37	37	18

Children's models in Regular Stock Patterns, in sizes 6 months to 12 years, cost 50 cents each. Order children's patterns by age, being guided by the following list:

Age	Chest	From Neck to Bottom of Skirt	Sleeves
6 mo.	22½	20	8½
1 yr.	23	20½	9
2 "	24	22	10
4 "	25	24	11
6 "	26	26	12
8 "	28	28	13
10 "	30	30	14
12 "	32	34	15

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No. 2742-43

### 1. Vogue Stock Patterns

These are the models which Vogue itself selects from the season's smartest designs and makes up in stock sizes only. This supplement (pages, 74 to 87) contains all the new season's designs. Patterns come flat, not pinned, and with each pattern comes a slip which tells what materials to use. Though smart and advanced in line, Vogue Stock Patterns are exceptionally simple and easy to use.

Vogue Stock Patterns are uniformly priced at 50 cents for waist or skirt, and \$1 for complete costume. Sizes 34, 36, 38, 40, bust; 24 to 40 inches, waist.

### 2. "Non-Stock Specials"

From the very practical designs shown in its famous department, "Smart Fashions for Limited Incomes," Vogue will cut to your order, but in stock sizes only, patterns particularly adapted to one who would dress fashionably on a moderate outlay. When reading "Smart Fashions for Limited Incomes" (see page 58 of this Vogue), remember that you may always have the pattern for any garment there described.

Prices, in sizes 34 to 40, \$2 for complete costume, \$1 for skirt or waist, and \$1.50 for three-quarter-length coats, wraps, and negligees.



### 3. Cut-to-Individual Measure

Vogue will cut to your own measurements a special pattern for *any* Vogue gown, waist, skirt, or suit that appeals to you. Simply send the sketch or photograph from Vogue, with your measurements. (Vogue will supply a special measurement form on request.) The pattern comes pinned together—a replica in tissue paper of the model you have chosen.

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**VOGUE PATTERN SERVICE**  
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# Paris Fashions Reproduced by GIMBELS



**Lace Blouse**  
\$18.75

Exquisite white Chantilly lace over flesh-color chiffon; trimmed with gold tinsel ornaments; inset girdle of white satin; peplum of the lace in the back. Model B-33.



**Tailleur Blouse**  
\$16.75

White Chantilly satin, with sleeves of white Crepe Georgette; trimmed with imported buttons of red and silver; straps of white kidskin on collar and belt; red buckles. Model B-37.



**Blouses**

\$2, \$5, \$6.95

In Liberty Satin, \$6.95; Crepe de Chine, \$5; Voile, \$2—all materials in white. Collar and hemstitched vest of white organdie; black silk tie. Model B-39.



**Evening Gown**  
\$45

Charmeuse, with bodice almost entirely of fine lace, with pointed surplice draperies of net outline-embroidered with silver thread; corsage bouquet of roses. Shell Pink, White, Lavender, Light Blue. Model A-23.



**Fur-trimmed Coat**  
\$57.50

Black velvet with collar, cuff bandings and border of skunk-opossum. Lined with peau de cygne in white, black, gray or gold. Model A-25.

**Afternoon Dress**  
\$42.50

Charmeuse combined with chiffon velvet—bodice, yoke of skirt, border of tunic and underskirt of the velvet. Buttons covered with charmeuse—row also in centre of back. Collar and cuffs of white satin. Navy, Dark Brown, Taupe, Black. Model A-27.



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FIFTH AVENUE at FORTY-SIXTH  
NEW YORK

MIDDLE WEST BRANCH  
THE BLACKSTONE  
CHICAGO

A S S E E N b y H I M

(Continued from page 54)

circumstances. Also, it is not unlikely that a car would have to be sacrificed as were those of so many of the Americans caught in Austria, Germany, France, and Italy. The expense of crating, the risk of transportation, the low rate of insurance, and the large amount of deposits which had to be made in each country, put so much money out of American circulation that it would almost have seemed the better part of wisdom to leave the car by the roadside. For myself, I had rather pay five hundred dollars down in rental than to have to deposit the same amount by way of insurance. My enjoyment is the interest on my rental; the deposit only riles me.

Also, our tourists have learned never to go to Europe without a good-sized surplus fund of money. Doing Europe, or anything else, on a margin of a few dollars is absurd and takes all the pleasure out of the experience. Many Americans were caught with letters of credit and drafts which for a short period could not be cashed, but those who suffered most were the many whose means were so limited that a stay of a fortnight longer than had been planned meant absolute deprivation. There were travelers who suffered because the ships on which they had booked failed to sail, but many others had not thought to book their passage for their return trip, and this emergency should teach caution in such matters of safety and comfort.

#### ALAS FOR THE WAR CORRESPONDENT!

The strict censorship made the American newspapers unhappy—at least some of them suffered to that extent at the beginning of the conflict. The most reliable papers, however, were honest enough to tell us that they had no news except the few rumors and the official dispatches, which were merely bones. Our ubiquitous war correspondents, it seems, were summarily suppressed. One American publication sent over a professional humorist and an artist who does comic things, I understand, but as yet I have not seen the fruit of their joint labors; they are doubtless not allowed to go near the actual fighting but they may give us some cheerful items yet.

The professional gentlemen who have written our previous wars from a safe distance—sometimes from a point of vantage as near as a yacht in the waters of a harbor a day's journey from the scene of the strife—seem to be creatures of a history past, and we are no longer tormented with pages and pages of illustrated descriptions of their adventures.

#### OUR DÉBUTANTES MUST BE BROUGHT OUT

The European situation will have little, if any, effect upon the Long Island season. At present, I have not heard of postponements of the Piping Rock show, the fair at Mineola, or the later meets of the Meadow Brook Hunt. The open-air horse shows must be held, it seems, and certainly society must bring our debutantes out. The number of debutantes will not be as large this year as in former seasons. I said, I believe, that Newport would not have a single debutante, but Mr. and Mrs. William R. Hunter, who have been living in Europe, brought home their daughter and there was a tea given for her in July. Mr. and Mrs. Charles Astor Bristed, who have a place at Lenox, will bring out one of their girls soon. Both of these young women have been winning prizes in the sports of the summer and autumn. Mr. Charles Astor Bristed's grandfather, it will be remembered, was the writer who made a sensa-

tion with his little book on New York society entitled, "The Upper Ten Thousand." It was published nearly a hundred years ago and to-day it is quite a curiosity. Mrs. Bristed was Miss Donnelly, and a very beautiful girl; the débutante daughter has the quaint name of Symphorosa.

Another possible débutante of the winter is Miss Helen M. Hamilton, the daughter of Mr. William Pierson Hamilton and the granddaughter of the late J. Pierpont Morgan. I am not sure as yet whether Mr. and Mrs. William Jay Schieffelin will bring out their second daughter. The eldest daughter of Mr. Harry Payne Whitney is approaching young womanhood but I do not think Mrs. Whitney will bring her out for a season or two yet.

#### HAVING FORSWORN WAR, HERE IS WAR.

Of course—here is war again when I have forsworn it; like King Charles's head in the pages Mr. Dick used to write in "David Copperfield," it crops up in my manuscript—if the European conflict continues there will be many changes in the plans of society later. We have always a number of Anglo-Americans and Europeans who come to us in the autumn and remain until about Christmas to entertain and to be entertained. Their absence will leave a big vacant spot in our season.

Strange to say, however, I have always found that the year of, or just after, some great upheaval or catastrophe has been unusually gay. Paris had a most brilliant season when the allies met there nearly a hundred years ago, subsequent to the Battle of Waterloo, and I remember how cheerful it was in London the summer following the death of King Edward, although we all loved him dearly. I think it is the relaxation from a great strain which causes this. It was the same, I understand, both in the north and the south after Lee's surrender; New Orleans had a carnival and the old French opera house resumed its performances—wise procedures, both.

#### IN SPITE OF WAR'S ALARMS

Dancing we have with us in spite of war's alarms, but I do not believe that the lulu fada of recent acquisition or the Chinese divertissement will be popular. These dances are most graceful but they are intricate and we will scarcely beguile the Anglo-Saxon man into posing in them. He is not built that way; he feels silly, and he imagines every one is laughing at him; he is too serious. The turkey trot has served its purpose, as has the tango, which was never really popular. The maxixe, which was better liked as it was simpler and had a great deal of swing to it, also played a happy part. Both the one-step and the hesitation waltz are still liked, but I shall not be surprised to find that we retain the waltz in some form and soon lose the other dances. Intricate dances require fancy costumes and snapping of fingers, which are well enough on the stage but are not practicable in a drawing-room. We shall have dancing of some kind though this season—of that I am sure, and I hope that the afternoon dances will continue. They are a delightful way of entertaining and I am sure we will not allow them to become unpopular; but, just now, I understand that our dancing wits are at an end for a novelty. I would not be surprised if something startling should be evoked, however, before the winter is well on, no matter how short-lived the startling creation should prove to be.





# Best & Co



## Extremely Smart Fall Fashions

**30N**—Handsome Tailored Suit of navy diagonal cheviot, showing an inverted plait at sides of coat, with straps, and set-in sleeves. This model can be ordered in black or nigger brown. Sizes 34 to 38.....\$43.50

Smart Hat of black velvet with black wings and black and gold ribbon . \$18.50

**30O**—Long Tunic Street Dress of navy serge trimmed with braid; crushed satin girdle; tie and back of belt embroidered in silver. Sizes 32 to 38.....\$22.50

Soft Black Velvet Hat with shirred velvet side crown and large velvet bow at right side.....\$18.50

**30P** — Handsome Evening Gown, composed of chiffon and lace, copied from a recent foreign model; in pale pink or light blue. Sizes 34 to 38.....\$49.00

**30Q**—Street or Utility Coat of novelty mixtures, showing a new belt; kimono sleeves. Sizes 34 to 38.....\$29.75

Gray Felt Hat with velvet draped around the crown, and pheasant fancy . \$12.00

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Model 207

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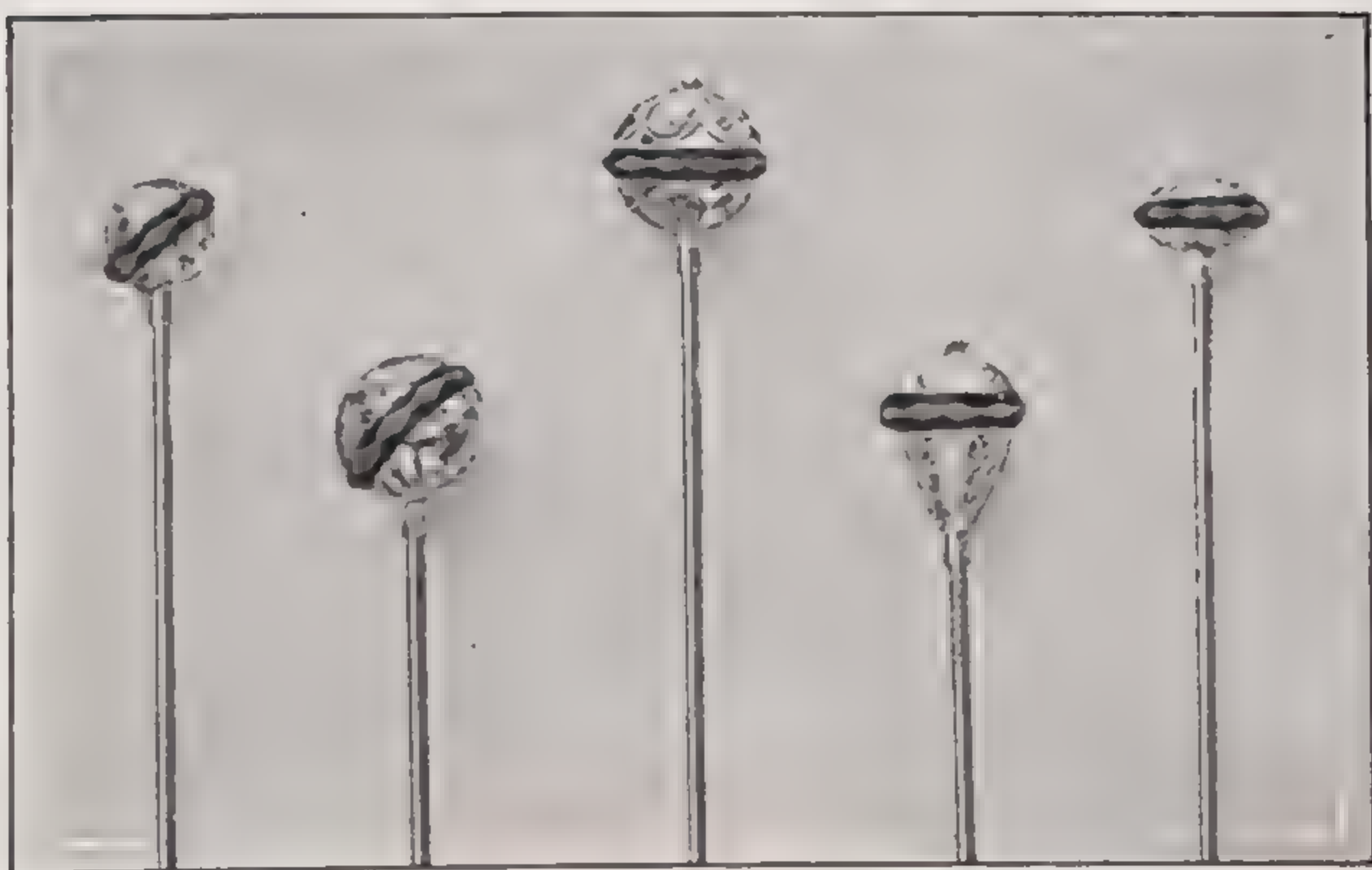
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## MOTOR NOTES

**C**ERTAIN tendencies of 1915 motor-car models are to be seen in a car produced by a well-known manufacturer whose new designs have just been announced. In compliance with the demand of the times for practically "automatic" cars for the use of women, the manual labor necessary for the operation of this model has been reduced to a minimum and an essentially "push-the-button" car evolved. Electricity is used for starting the motor, for the operation of all of the lights, and for shifting the gears; by a series of buttons located on or near the steering-wheel the entire car may be controlled with a mere turn of the hand.

The smooth, streamline body that makers have been years in developing, is accentuated not only in the general construction of the body, but also in the rounded, Grecian back, the one-man top, the special form of the two-piece windshield, and the shape of the hood, fenders, and radiator. Wire wheels, trim, light, and graceful, are used on this model. These wire wheels are so easily dismounted and replaced that the spare tire is carried already inflated and attached to an extra wheel. The operation of dismounting a wheel with a punctured tire and replacing it with the extra wheel and tire, is much quicker than the old method of changing rims. This spare wheel is carried at the rear of the car, and is mounted on a false hub so that there is no contact of the wheel or tire with the car body to mar the enamel.

### PLACING THE SPARE TIRES

Considerable thought seems to have been spent by the designers of the 1915 cars in choosing the location for the spare tires or wheels. The majority of the runabouts which are mounted on wheel-bases of touring-car length are provided with a sloping "deck" at the rear, the interior of which is reached by means of a door placed either in the upper surface or at the end of the compartment. On such cars, the spare tire or wheel is usually carried on top of the sloping surface, although some cars are designed to stow the shoes and tubes inside of the compartment—a system that naturally limits the capacity of the compartment. One of the newest runabouts is provided with a flat depression in the rear deck, shaped to accommodate an extra wire wheel and tire. Of course this reduces the size of the rear compartment somewhat, but as the depression is formed at the shallow end, the space lost is not very valuable. The wheel is held securely in place in this fitted depression, and as the rim and hub do not project beyond the line of the sloping deck, the desired clean, smooth effect is obtained.

### THE DISAPPEARING TOP

This smooth appearance has been effected in an even more striking manner by another designer who has, to all appearance, eliminated the top on one of his runabout models altogether; yet, in reality, this necessary attachment is as accessible and as ready for instant use as is the case when its folds of cloth, stays, bows, and stanchions obtrude themselves on the outlines of an otherwise graceful car in the usual manner. This manufacturer has solved the difficulty by designing a top which, when folded, fits into the frame of the car back of the seat, and disappears entirely. The space provided for this folded top is covered with upholstery which conceals it entirely, whether the

top is folded or extended. This top is of the one-man type, and is provided with curtains that can be attached from the inside in a very short time. When not in use, the curtains are stowed in pockets formed between the top and its lining.

### AUTOMOBILE HOSPITALITY

The accommodation of guests or the chance passenger is a problem encountered frequently by most motorists, and the most popular solution is the six- or seven-passenger car with two folding seats in the tonneau. Although these extra seats may be used comparatively little, they should be as comfortable as their collapsible nature allows. There are several new features in the 1915 cars that indicate this aim on the part of the designers. One of the latest models has an upholstered arm on the inside of each auxiliary seat. The upholstered edges of the rail in the tonneau provide the arm-rests for the outside of the seats, so the occupants of these seats are as comfortably ensconced as though they were in the front or rear seats. The seats may be folded back and sideways, when not in use, or they may be folded flat and swung in front of the doors.

Still another method of concealing the extra seats is employed in one of the large, medium-priced cars. When not in use, the seats in this car may be folded flat and then swung forward into compartments especially provided for the purpose at the back of the front seat. These compartments are covered by a leather flap that buttons down tightly on all sides and appears to form a part of the back of the front seat. The front seats are of the "bucket," or separately divided type, and the individual robe rails at the back serve to hold the flaps when the removal of the spare seats is desired to accommodate an extra person.

### SPACE FOR PASSENGERS AND TOOLS

Ordinarily, it is not an easy matter to accommodate extra passengers in a coupé, as this closed vehicle is not elastic in its carrying capacity. Therefore a coupé seat sufficiently wide to accommodate three persons comfortably is more or less of an innovation. In addition to this larger seating capacity a coupé which is new this season is provided with a folding seat forward of the driver's seat and at the side of the steering-wheel. Thus room for four passengers is provided in a vehicle that is ordinarily designed to accommodate but two.

The driver of even the best motor-car realizes that occasionally it is necessary to use some tool, such as a wrench, screw-driver, or pliers, for the adjustment of some part of the machine. Ordinarily more time will be consumed in opening the tool box and unrolling the kit of tools than is required to make the adjustment, and if the tools are carried under the front seat, additional time and trouble are involved. It is therefore with gratitude that motorists learn of a new type of tool bag which is employed on one of the most popular cars. This tool compartment is formed in the side of the left-hand, forward door, next to the driver, and is provided with a separate pocket for each tool. Spaces are also provided for the "trouble lamp," with its wire, and two extra spark plugs. A leather flap buttons down over the compartment when the tools are not in use, and as all of the tools are flat, the presence of this novel tool compartment will not ordinarily be observed.







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## WHISPERS to the GIRL with NOTHING a YEAR

THE sweater has become an indispensable part of the wardrobe in these days of sports and outdoor life, yet it is expensive, and the girl with nothing—or less—must evolve some means by which her sweater may achieve smartness yet avoid expensiveness. There is an excellent sort of sweater or sweater coat, which has been worn at smart summer places and which is as good-looking as the high-priced silk sweater, yet is not at all expensive. It is made from a jersey cloth which has narrow stripes of black and white or blue and white. If this cloth is not obtainable, some of the woolen goods intended for sport coats or capes may serve as a substitute. The newest model for this sweater has a square sailor collar and a broad, loose belt that passes through loops of the material on either side. A yard and a half of a wide material will be ample to make one of these useful and attractive garments.

If one of the very new models trimmed with fur is desired, a natural colored sweater of Shetland wool, an excellent model in both color and shape, may be purchased for \$3.95, and the addition of fur cuffs and collar will complete a very smart sweater at very small outlay. It takes so little fur for this trimming that enough pieces may often be found among the left-overs, or cut from furs which are worn in places and must be discarded.

### THE SPOTLESS NEGLIGEE

Washable negligees are the only practical kind and one of the nicest materials for them is an embroidered batiste in cream color or white. Made over a China silk lining, this material will make a negligee warm enough the winter and one which need never be bedraggled, since the whole thing goes to the tub. Embroidered batiste sounds expensive and so it is unless it is bought at a reduced price at the remnant counter. There is seldom a time when odd lengths are not procurable for a reasonable amount. Some of the embroidered patterns with deep borders are very desirable and can be found for about \$2 a yard, whereas the original price was several times that. It is also foresighted to buy these materials when they are reduced and keep them for use for afternoon or evening gowns for the following summer.

### THE BRASSIERE FOR SPORTS

With a low corset a brassiere is almost a necessity for sports or exercise, even for those with figures of slender proportions. Well-cut and well-made brassieres cost a considerable sum in the shops, for to be of any use as a support, the material should be fairly heavy and the laces for trimming must also be of heavy varieties, such as Irish or Cluny. There is, however, little labor in making this article of the wardrobe and an appreciable saving may be accomplished by doing so. There is an excellent quality of linen which is smooth in weave but very substantial and which sells at 70 cents a yard; a yard and a half of it is ample for two brassieres. Around the neck and sleeves and the lower edge of the brassiere, a tiny hem is laid, less than a quarter of an inch wide;

at the front edge there is a three-quarter inch flap for buttons and buttonholes. At the armhole a piece of linen cut the size of the dress shield should be inserted. This is hemmed, edged with lace, and fastened around the arm with ribbons, and it forms a half-sleeve to hold and disguise the shield which is sewn into the brassiere instead of into the arm seam of the blouse.

### DOUBLE ECONOMY

There is much economy in the separate organdy vest or collar, for a clean one will freshen the whole costume and with a suit it gives the effect of a fresh waist. This saves both in original outlay and in laundry bills. Under the coat, as a foundation for such a vest, one may wear a China silk slip. These slips may be had with either long or short sleeves and are high at the back of the neck and V-shaped in front. The neck and sleeves have a finish of narrow Valenciennes. Such a waist costs about \$5.75, in silk, and the same thing in white muslin is considerably less expensive.

### IMPORTANT TRIFLES

Sash ribbons of good quality are expensive, and when a frock is embellished with loops and sash-ends, it brings the cost up considerably. It is practical therefore to look up simple methods of making girdles. A charming frock in cinder gray chiffon, shown at one of the smart shops, had a straight-around sash of wide, soft, moire ribbon in old-blue, which was placed low on the hips. Where it fastened in the middle of the back, was placed one width of the ribbon, which reached from the top to the bottom of the girdle. This cross piece was shirred slightly on a cord at either end. Such a finish as this is effective, yet uses but a small quantity of ribbon.

The girl who does most of her own dressmaking may profit by a close examination of French models. She will note the infinite attention given to weighting draperies and sashes, and the loose tackings that hold arrangements of folds in place. A supply of weights of various sizes should be among the fittings of the sewing-table and a generous use of them in making the tailored suit, the home frock, or the evening gown will greatly improve the effect. Collars and bodice draperies can be kept in just the desired position by a loose tack, known as the French tack, which is merely a long stitch or stitches, reinforced by buttonholing from end to end.

Many of the satins or brocades with which fur coats are lined wash well, so before putting in a new lining or sending the old one to be cleaned it is worth while to make sure that a home treatment will not answer.

Black velvet is an economical fabric to use for an evening wrap, and it is now the smartest of fabrics for summer as well as winter. A cape model is excellent for velvet, and the collar may be of fur or plush for winter and be replaced by satin for summer. A changeable green or blue chiffon taffeta is a good material for the lining. With a well-cut pattern almost any one can make a cape successfully.

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No. 1000: An exclusive Lamson & Hubbard creation. Luxurious coat of Hudson Seal (seal-dyed Muskrat) Russian Cossack style—45 in. long; finest grade of imported skins; collar and cuffs of fashionable Taupe Dyed White Fox, exquisite, fancy, soft silk lining. Price, \$375.

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No. 1013. Broadtail Persian Kolinsky collar and cuffs . . . . .	" 680.00

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Please write for our handsome catalog, "The Theatre of Fur Fashion," containing photographs, descriptions and prices of a wide variety of fashionable fur sets, fur and cloth coats, smart hats, exclusive evening wraps, etc.

# Lamson & Hubbard

106 Bedford Street

Boston, Mass.

## THE NEW EDUCATION

"Chain up a Child and Away He Will Go"  
Is a Truism the Recognized Justice of  
Which Is Transforming School Methods

IN this age and country prolific of change, the established forms of the education of youth are the subject of many an attack. The revolutionary movement in American education has, indeed, been going on for two generations with constantly increasing intensity. The ancient classics, once indispensables of learning, have been nearly expelled from the colleges, and the attempt to standardize education by means of uniform requirements for college entrance and a system of definitely assigned, determining "points" for each subject, has apparently run its course and proved its inefficacy. During the triumphant dominance of this system, the colleges so closely set the task for the preparatory schools, and even in some measure for the elementary schools, that most pupils found little or no time for intellectual occupations other than those directly connected with the work required for college entrance. Any far-sighted person might have guessed that practical American youth, knowing that so many "points" meant college entrance, would study for points rather than for education, and the system is breaking down before our eyes because practical American youth does attempt that very thing.

### A KINDERGARTEN REVOLUTION

While more or less violent revolution threatens the higher education, changes of a drastic nature are also in store for the lower schools. Pestalozzi's kindergarten is to be invaded by the Montessori system, and a yet more radical scheme of primary education is presented to the world by schools of the Spaniard, Ferrer. According to the Ferrer system, the child, like a true little anarchist, is exempt from rules, regulations, discipline, and set curriculum.

Manual training, as embodied in an admirable and interesting system introduced from Sweden, is also changing under the influence of the recent theories of vocational training, which, its advocates believe, offers a highly practical solution for the problem of under-employment. A certain training school in Boston, founded nearly thirty years ago through the munificence of Mrs. Quincy A. Shaw, has so far modified its courses as to require from its students at graduation not a thesis, but the production of some useful article of good design and excellent workmanship. The training of this school, in the opinion of those who know its work, bears to vocational training somewhat the relation that the regular college course bears to the professional training provided by the schools of law and medicine. It is believed that this school gives that discipline of hand and brain which is needed as a preparation for all vocational training, if it is not to turn out mere botching mechanics.

Perhaps the private schools for the higher education of young women, since many of their students do not expect to enter college, have most nearly escaped the revolutionary influences which are now threatening to transform the American school system. This condition of relative stability is due to the conservative character of the patrons, and to the separation of such schools from the great stream of the educational movement, since the needs which they fill are special rather than general. Such schools are

very different from the "finishing schools" of two generations ago. The best of them are well and artistically housed, and many are charmingly situated. The fees are, as a rule, large enough to guarantee a considerable corps of well-paid instructors, and many of these schools are sufficiently endowed to enable them to supply also costly scientific apparatus, examples from the fine arts, and excellent gymnasiums.

### RECKONING FOR THE PRIVATE SCHOOLS

The private schools, however, are not immune from the restlessness of the times. The parents of to-day are demanding more than that the schools send back their girls graceful, well-mannered, and physically wholesome young persons with a smattering of the sciences, history, literature, and several languages. They expect that their children shall receive mental and moral discipline, that they shall be able to read, write, and speak modern languages with fair ease, and something like accuracy, and that they shall have a real knowledge of world conditions and world history. More than this, thoughtful parents are demanding that the schools teach their daughters the art of agreeable English speech, which is perhaps the hardest task yet exacted. The time is probably at hand when both parents and pupils will demand even more than this of the private schools.

The new education, which will eventually invade schools of every kind and degree, is likely to show traces of the most radical theories of the times. No one can yet guess how far the Montessori system will modify the present kindergarten methods, because that system is hardly fairly on trial in America as yet. Perhaps the greatest obstacle in the way of its spread, as of its development in general, is the insistence of its inventor that it shall be accepted in its entirety and without modification.

Pestalozzi's system, however, suffered from exactly the opposite practise and has been often most inadequately interpreted by teachers unimbued with its spirit and but little acquainted with its real methods. As to the principle of personal freedom in education, insisted upon by the Ferrer schools, that, in a modified form, is likely to have an important place in the new education since it emphasizes individualism. We in America have long been questioning the purely authoritative principle in the training of children.

### FAIR PLAY FOR THE CHILD

Finally, the new education is bound to give a larger place to moral training than is now allowed to it, at least in the public schools. The child that is to have systematic religious education must, of course, go to a sectarian school, but undoubtedly a general study of world religions and of the Hebrew and Christian Scriptures in their historic and literary aspects will become a recognized part of education. The new education is almost certain to be freer so far as the movements and conduct of pupils are concerned, and also, within limits, as to their choice of subjects for study; it is to be more broadly human, moral and religious in a broader sense, and above all it is to be directed to the peculiar needs and aptitudes of the individual child.





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**HAIR GOODS**  
are sold exclusively in  
the following stores.  
This is a guarantee  
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**ORDER DIRECT**  
from the store  
nearest your home.

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# These Stylish Coiffures can be arranged with the aid of a Transformation. Wavy Switch, pair of Pin Curls and Front Fringe



524—24-inch Natural Wavy  
Switch \$3.85  
424—24-inch Natural Wavy  
Switch of French Hair \$13.50



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762— $\frac{3}{4}$  around Transformation \$3.85  
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French Hair \$6.50



106—Pin Curls Natural Wavy  
French Hair, 75c  
107—In Grey, \$1.25

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When ordering by mail send cut sample of your hair direct to the hair goods department of any of these convenient stores and your order will be filled immediately.

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**Yvette Company**



**Hair Goods, New York**

**Yvette**  
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Imported Silk Brocade \$15.00



*Madame Lyra*

CORSETS

\$3.50 to \$25.00

## Women of Fashion—

of wealth, of discrimination, are the most *difficile* and fastidious in dress. Such women are not mere chance dressers. They know dress. They choose Madame Lyra Corsets from a whole world of corsets, because their educated appreciation of modish design, exquisite material and finish, and faultless fitting qualities leads them to recognize Madame Lyra Corsets as the exclusive of all.

You will find among the extensive designs of Madame Lyra Corsets, a model for "your" figure. Why not ask at your merchant's to see it?

LYRA CORSET MAKERS  
Detroit and Paris

Catalog by request.



*A polite little "thank you" to the hostess is a basket of candy and jam*

## FOR THE HOSTESS

AS a personal tribute to the genius of a Sarah Bernhardt; an affectionate message to a convalescing friend; a "bon voyage" to the traveler; or a "thank you" to a hostess: these are some of gracious uses to which the baskets shown on this page might be put. These baskets, which in design and contents differ so delightfully from the usual offerings of fruit and flowers, are the inspiration of an Englishman, whose little shop full of imported dainties is in the heart of the most fashionable residential district of New York. No two baskets need be alike, for the character of both the basket and its con-

tents is discussed in each case before being decided upon.

Fancy how charmed would be the woman whose penchant is her tea-table, if she received the brown Japanese wicker basket illustrated at the right in the middle of the page. To the handle are fastened a ribbon bow and a bunch of artificial violets, and, strangely enough, violets which bear fruit—oval chocolates covered with violet colored paper. Seven small jars of assorted jellies and jams surround a jar holding a compote of fruit; tucked in the crevices are "carrot" candies (really peppermints) and seven gold

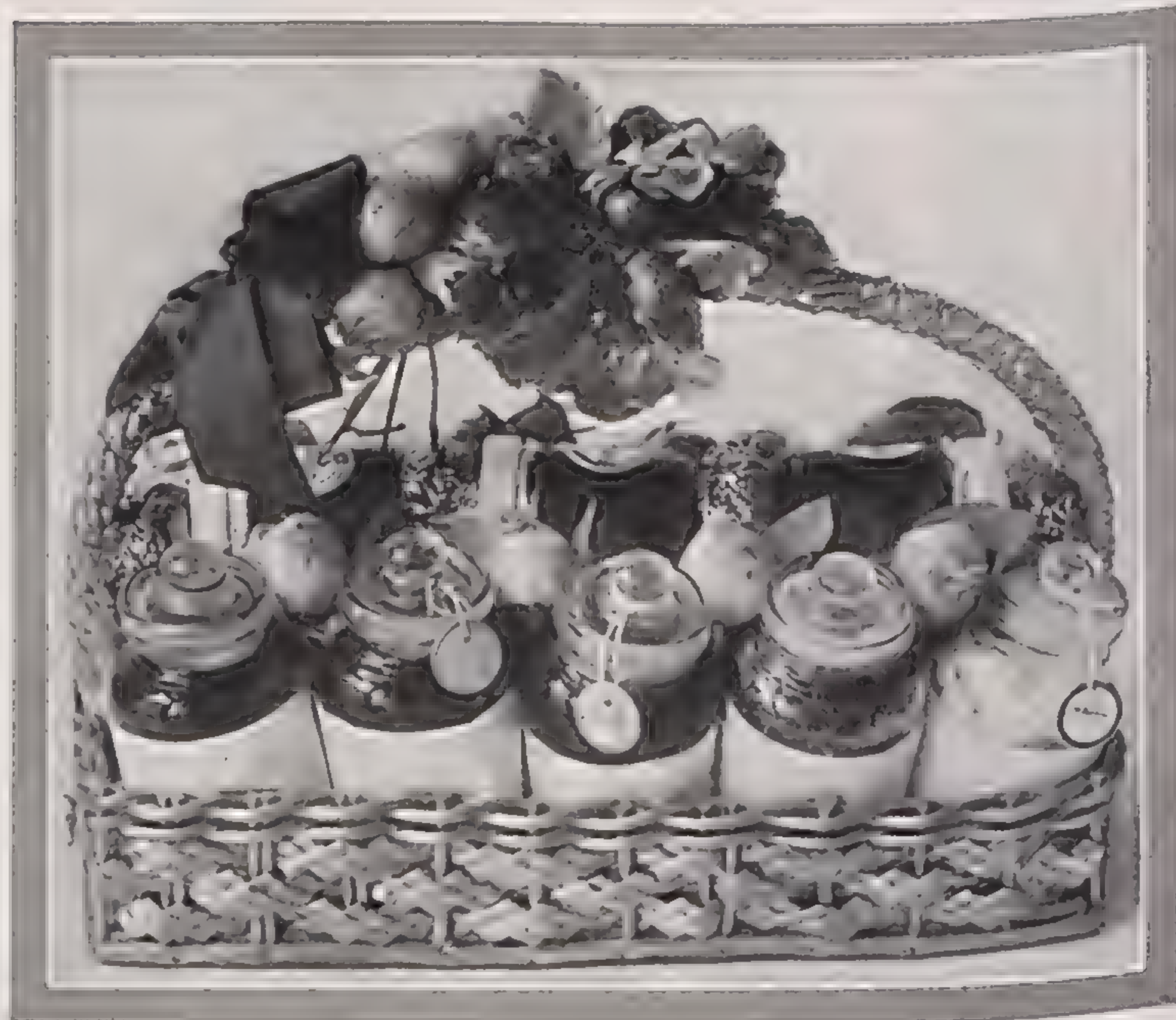
(Continued on page 100)



*Every little compartment of this cruet has a jar of jelly of its own*



*Little jars of jelly and little balls of tea made to delight the hostess*



*Jars of home-made sweets in a gilded basket topped off by a bunch of make-believe onions, scentless and flavored with mint*



## The Blouse Shop Inc.

### MODEL G-24

Price, Prepaid, \$6.00

Attractive model of Chiffon, neatly pleated front and back, with shoulder yoke front and back of Satin. New collar of Organdie piped with Satin, and edged with Organdie ruching. Long sleeve set in with hemstitching. Cuffs of Satin. Covered buttons. Colors, Black, Navy, Nigger Brown and Russian Green.



G-24

### MODEL G-23

Price, Prepaid, \$5.00

Smart blouse of high quality White Crepe de Chine, with long sleeves set in with hemstitching around shoulder and armhole. New collar and pointed turn back cuffs prettily hemstitched. Two rows of hemstitching on either side down front, with eyelets caught by effective bow. Silk ribbon at neck.



G-23

### MODEL G-26

Price, Prepaid, \$5.00

A remarkably high class tailored blouse of handsome striped silk Crepe de Chine, with new button front military collar of White silk. Large pearl buttons down front. Long sleeves with new turned-back cuffs of White silk. Colors, Navy and White, Black and White, Nigger Brown and White, Russian Green and White.



G-26

### MODEL G-28

Price, Prepaid, \$6.00

An exceptionally dressy model of Lace and Satin, with novel button-trimmed girdle effect of Satin, and with Satin set in on shoulder and down front and back. Collar and cuffs of Satin. Long sleeves. Covered link cuff buttons. Colors, all White and all Black.



G-28



G-27

### MODEL G-27

Price, Prepaid, \$5.00

Paris has decreed frills,—therefore this beautiful blouse of White Crepe de Chine, with pleated double frill down front. Long sleeves set in with hemstitching at armhole and shoulder. Hemstitched cuffs with pleated frills. Trimmed with novelty buttons.



G-25

### MODEL G-25

Price, Prepaid, \$7.50

A beautiful origination of combination Lace and Taffeta made over Chiffon lining, with bodice piped with net. Trimmed back and front with covered buttons. High turn-over collar of Taffeta, open at neck. Long sleeves. Colors, all Black or all White.

## 3 BLOUSES FOR THE COST OF 2

By doing a strictly mail order business, and eliminating heavy retail store expense, we can offer a saving to you of  $\frac{1}{3}$  on the usual cost of your Blouses.

Our models are of the most advanced type and appeal particularly to the woman desiring individuality.

Orders promptly filled and full satisfaction guaranteed, or money refunded. May we send you our FREE Portfolio of Sketches of Advanced Models for Fall?

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225 Fifth Avenue  
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Dresses Made After Our Patented

KWICK-KONFORM  
SYSTEM

To conform  
quickly to desired  
size

"Just Pull the  
Tape"

Eliminates old  
methods. No  
clumsy elastic.  
No hidden plaits.  
Preserves normal ap-  
pearance.

Latest  
Popular Styles  
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\$3.50 to \$30.00

Ready to Wear and  
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No. 700—Maternity  
Dress of all wool  
French Challie  
trimmed with Satin  
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measure - \$12.50

Send for loose-leaf Catalogue V.-10.  
of Dresses, Skirts, Coats, Capes, and  
Corsets.

The American Women's Wear Co.  
121 West 25th St., New York City

## Mme. S. Schwartz

announces her return from abroad with the Lat-  
est Novelties in Corset Materials. Models for  
every mode and purpose are now on view.

THE

# Schwartz

## CORSET

embodies the personal requisites of the most  
discriminating woman.

Mme. Schwartz personally supervises all fittings.

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## ARTISTIC AND SERVICEABLE MAHOGANY FURNITURE

Retailed at Manufacturer's Prices

Muffin Stand . \$7.50  
Solid Mahogany  
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Known as Curates' Delight

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Solid Mahogany  
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17-inch size

Send for our booklet "V" showing  
many charming mahogany novelties.

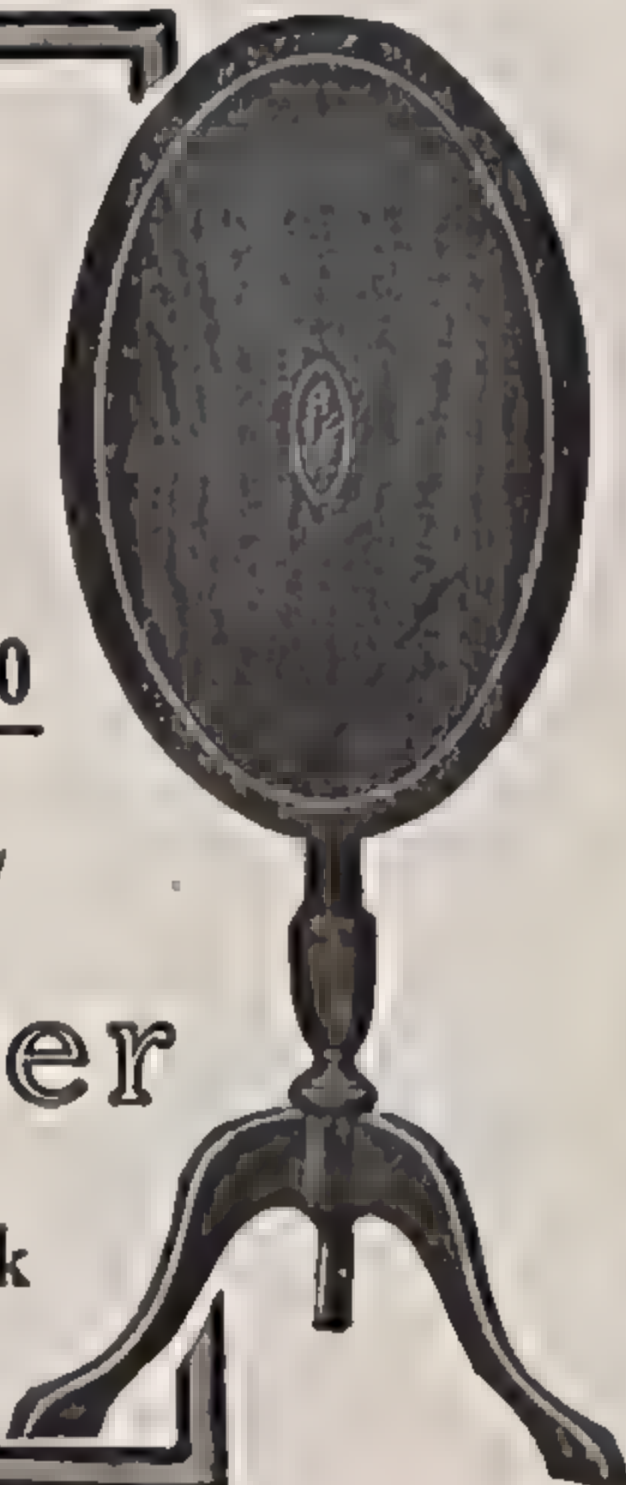
## Louis Hessler

"Quality Furniture Novelties"

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It is the one Snap fastener com-  
bining all advantages. Can't  
come unfastened. You button  
yourself up. Adds to fit and  
appearance. Makes a flat,  
smooth placket. No points to  
catch in lace or hair. Can't  
rust or pull off in wringer.  
Can't tear the finest fabric.

The greatest dressmakers all say  
"Good-bye, old Hook and Eye!"

Rounded edges cannot cut the thread.  
Outlasts the garment. Made in 13  
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The World's Largest Snap Fastener Manufacturers  
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## Koh-i-noor

SNAP FASTENER  
Pat. Waldes & Co.





## If the Dish Were to Fit the Food

A lover of Puffed Grains—Puffed Wheat and Puffed Rice—says they ought to be served in a golden dish with jewels on the side.

But they taste just as good in plain porcelain. There is plenty of gold in the color of the grains, and the foods themselves are jewels.

## They Add to the Joy of Living

Puffed Grains hold high place now among modern-day delights. No lover of good things should miss them.

When we were children, think how we would have welcomed such airy, toasted bubbles for breakfast.

For those old-time suppers, how we would have reveled in these flaky, crisp morsels to float in our bowls of milk.

The children of today can all have them. Don't serve these grains to them nowadays in less inviting ways.

**Puffed Wheat, 10c**  
**Puffed Rice, 15c**  
*Except in Extreme West*

**CORN**  
**PUFFS**  
**15c**

There are other reasons for Puffed Grains beyond all their fascinations.

These are Prof. Anderson's scientific foods. The granules are all exploded so digestion can instantly act. Every food element is thus made available without any tax on the stomach.

These foods fulfill the dreams of all ages in respect to perfect cooking.

So it isn't their form—like bubbles. It isn't their taste—like toasted nuts. It is their fitness for food which makes Puffed Grains the greatest cereal foods of the century.

For variety's sake, get a package of each. Serve a different grain every morning.

**The Quaker Oats Company**

Sole Makers

(657)

## FOR THE HOSTESS

(Continued from page 98)

or silver tinsel covered packages of tea, each of a different kind. The tea is put up in tiny cheese-cloth bags so it is all ready to drop into the boiling water. Each little glass jar of delicious home-made sweetness holds six teaspoonfuls—enough for the afternoon tea. The convenience of the small ball of tea and the small jar of fruit is at once apparent. The price of this basket is \$3.25 filled.

Another style of basket which serves the same purpose is the gilded one shown at the bottom of page 98. Thirteen jars, four balls of tea, and a number of "onion" candies (peppermints) fill the base; from the handle hang clusters of "onion" and violet candies. Price \$3.75. All the candies, in quaint, deceptive wrappers, are made in Austria.

### FROM A MAN TO HIS HOSTESS

The man who is face to face with the limitations imposed upon the gifts he may give a girl who is his hostess, may present her with the stand pictured on the left in the middle of page 98. This cruet—a fairy structure of gold lace and French silk flowers—holds six jars, and the middle may be piled with balls of tea or with candies. The man may continue in the lady's good graces by seeing that the

cruet is never empty. Filled, this cruet costs \$4.50, and the jars may be bought separately for 20 cents each.

Easy to slip into one's bag as a gift to a hostess or to some small dweller in nursery land, is the long gilded basket photographed at the top of page 98, which holds four jars with large gold coins (chocolate rounds) sandwiched between. It costs \$1.

### UNUSUAL DELICACIES

Besides a tempting variety of jellies and jams, there are to be found in this shop such unusual delicacies as pistachio nuts in syrup, made in Turkey, to drop in the middle of the chilled, halved grapefruit or to eat with cream cheese; white sultana grapes as a change from Bar-le-Duc; and preserved orange blossoms and other flower leaves; all of these are 35 cents a jar. Then there are amusing little demijohns filled with red or black currant or strawberry syrup at 25 cents each. Of such are the dainties which make for novelty on the hostess's table.

Where there is the will on the part of the purchaser, there is an artistic way on the part of the proprietor to add to these baskets the flowers and fruits in season—and out of season.

## ANSWERS TO CORRESPONDENTS

**V**OGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

### CORRECT EVENING DRESS FOR MEN

**Mrs. T. M.:**—Please describe to me in detail the correct evening dress for men.

**Ans.:**—The correct evening dress for men is as follows: dress coat and trousers

of black worsted, white piqué, three-button waistcoat, full-bosomed, white linen shirt with pearl studs, wing collar and plain white bow tie, black silk or lisle socks, patent leather pumps, dark overcoat, silk hat, gray suede gloves for outdoors and white gloves for indoors.

Plaited shirts, gray ties and waistcoats, colored socks, kid shoes, fold collars, opera hats, and fancy handkerchiefs should be avoided and it should be remembered that simplicity is the sign of smartness.

### HOW TO ADDRESS A WIDOW

**Mrs. B. H. W.:**—Please tell me the correct form of address to use when writing to a widow.

**Ans.:**—The correct way to address a widow is to use her husband's full name. Thus, the widow of William Brown is Mrs. William Brown, not Mrs. Mary Brown; the latter form is used only in case of a divorce.

### A WEDDING ANNIVERSARY CELEBRATION

**Dr. S. N.:**—Will you please give me suggestions for a surprise party to celebrate a fifteenth wedding anniversary. The guests are to be of various adult ages.

**Ans.:**—An interesting plan would be to have all the guests—who, you say, are of various ages—dress as pilgrims. This is very easy to do as the simplest gray cotton materials may be used for the coarse pilgrim cloaks with pointed hoods. Each guest should carry a basket containing some provisions toward the refreshments to be served, and, as it is a crystal wedding, any crystal gifts which are to be given to the hostess and her husband should be placed in the baskets also.

If you have a phonograph, or some one of the guests is a pianist, you can arrange to have the Pilgrims Chorus from Tannhauser played as the guests enter. This would be amusing and would start the party with a great deal of vim.





# At First Signs Of Dandruff



## Use Cuticura Soap Shampoos

And light touches of Cuticura Ointment. They remove dandruff, allay irritation and promote permanent hair health.

### Samples Free by Mail

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

## Lane Bryant's Maternity Corsets

Assist but never retard nature

My corsets give essential support at a critical time and expand as required. They excel in style, as garments for maternity have been my special study for many years.

350 Maternity Corsets (illustrated) with soft boning and generous outlets. Never sold for less than \$5.00.

Our Special Price 3.85

Give actual waist measure in ordering. If dissatisfied, I refund your money.

Coats, Suits, Dresses, Blouses, Skirts, Negligees, and Underwear.

Made in my own workrooms with expanding waistlines. Represent latest offerings of fashion adapted for this purpose.

My new book, "Expectations and Styles," describes my garments accurately, reproducing actual photos. Address Dept. V. for free copy.

Lane Bryant, 25 W. 38th St., New York

## Dainty Batiste Undervest

exquisitely finished with point d'esprit.

Made to required length, \$1.00. Monogram 50c, extra.

Send for New Booklet

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100 Boylston Street Boston, Mass.



## The Pink Complexion Cake

Let Us Send You a

## Generous Trial Cake

We want to send you, without charge, a liberal trial cake of Sempre Giovine, the new skin cleanser. A sensation among toilet requisites. Different from anything you have ever used. Write us today.

## Sempre Giovine

Pronounced Sem-pray Jo-ve-nay. Meaning "Always Young."

A delightful combination, in cake form, of beauty-making ingredients. Cleans the pores thoroughly—freshens the skin. Does not crumble. Needs no rubbing. At toilet counters, 50 cents.

Million Dollar Mystery Star, Marguerite Snow, says: "Creates a velvety skin. A necessary adjunct to my toilet table."

### Send Today

A trial cake, enough for seven days' use, without charge. Just send the coupon, today. Please include your dealer's name.

MARIETTA STANLEY CO.  
Dept. 2187  
Grand Rapids, Mich.

Trial  
Cake  
Coupon

Gentlemen: Please send me without charge your 7 day trial cake of Sempre Giovine.

Name .....

Address .....

My dealer .....

## Ask your dealer for *Fishhats*



Designed  
and  
Produced by

D. B. FISK & CO.

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# LEAVENS FURNITURE



Good taste in furniture does not depend upon cost. The excellence of Leavens' designs and the wide variety from which you may choose, insure a correct selection.

Simple, well built, well finished, honest throughout, not a piece but which will accord with the best of American life.



Stands out in contrast to the cheap imitations and ornate examples.

Good solid oak construction, reasonable and simple designs, and your own taste in finish.

Shipments carefully made, insuring safe delivery.

Send for complete set No. 1, of over 200 illustrations and prices.

## William Leavens & Co.

Manufacturers

32 CANAL STREET, BOSTON, MASS.



Cresca  
Delicacies

from every clime

Think what it means to have the luxuries of the world—a diversity of palate provoking flavors to choose from.

Contributions to the Cresca Mark follow the course of the rising and setting sun. Each country of whatever clime has offered up its best to make our assortment complete.

Learn more about these choice dainties by sending a 2c stamp for our color booklet "Cresca" containing a collection of unusual recipes.

CRESKA COMPANY, Importers  
343 Greenwich St. New York



# PAUL

**Gift Guide for Season 1914**  
Now in active preparation. Ready for mail October first. More beautiful than ever. 107 Pages, brimful of valuable suggestions and hundreds of illustrations of Moderate Priced Thoughtful and Distinctive Gifts. To secure a copy send name and full address on post card at once, so you may be placed on mailing list.  
Edition limited.



**Hat Pins, Short.** Genuine Stones, 10 k Solid Gold. Special, the pair 75 cents

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**Stones for Hat and Stick Pins**  
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Amethyst  
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Friendship Circle, Sterling Silver, Dainty Dresden Enamel, Price \$1.00. Special

**PETER PAUL & SON**  
138 North Pearl St., BUFFALO, N. Y.  
ESTABLISHED 42 YEARS

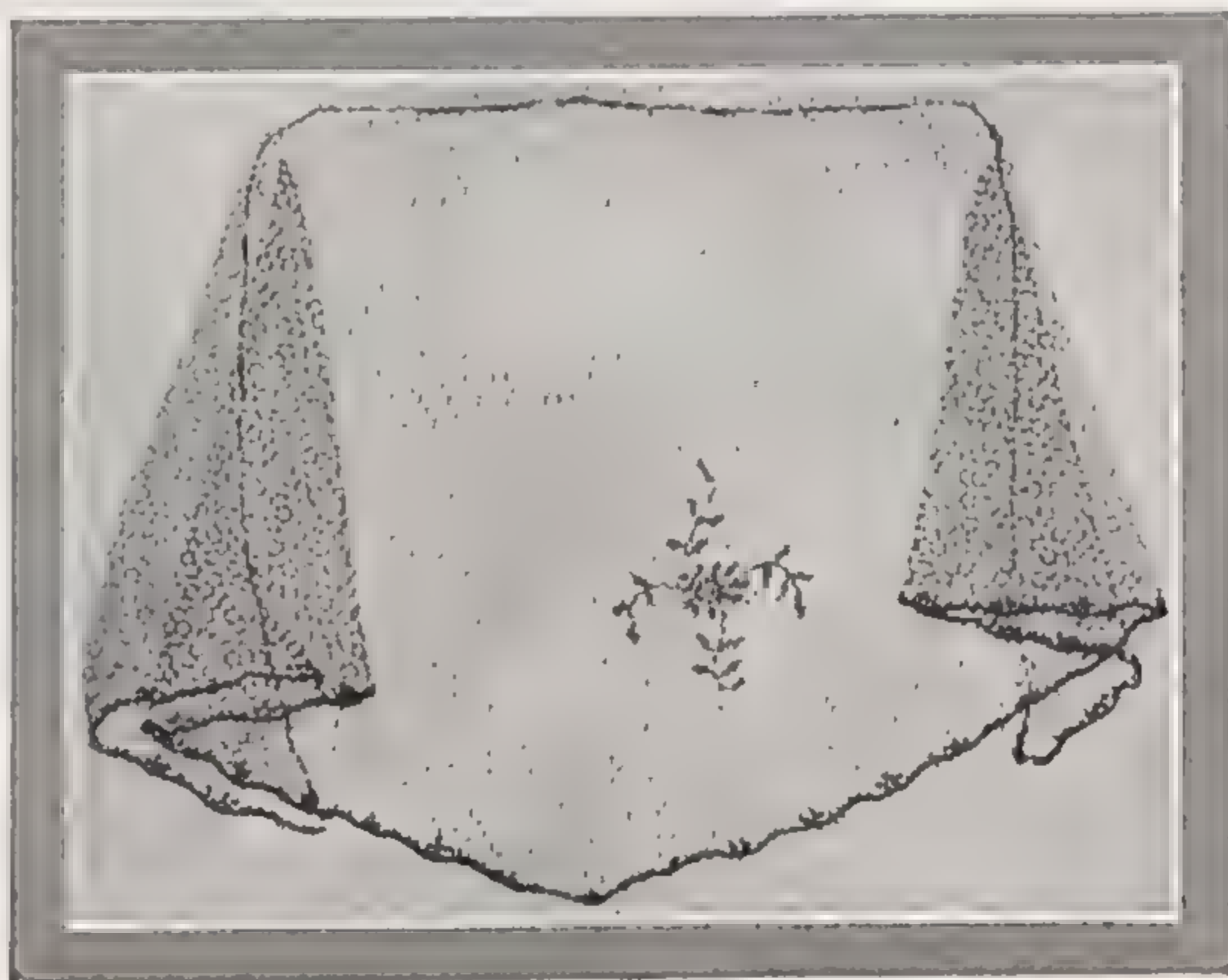
## PUTTING TWO and TWO TOGETHER

(Continued from page 64)

width. Attractive and decorative is the fine faille with a cable edge which is priced at 55 cents a yard for a 5½-inch width variety.

One of the smart tricorns so greatly in favor this season is shown second from the left at the top of page 64. It comes in black velvet and, like all of the hats illustrated, may be ordered in other dark tones. It is trimmed with a metallic band, which comes already made, and with a bow in an antique silver finished material. Hat, \$6.95; bow, \$2.

On the tricorn order is the black velvet hat shown second from the right at the top of page 64. It is trimmed with a smart, metallic bird in the new sphinx color, which is similar to gun-metal and is greatly used this season. Hat, \$8.95; bird, \$3.75. These bird ornaments are imported, but it is promised that some-



The nose-veil grown to a full-sized, circular veil appropriates a decorative motif. Price, \$2.50

64 should suit this type of person remarkably well, for it has a great deal of style and a crispness of outline that is most attractive. The hat is of black velvet, and the wing is in shaded, deep brown tones—



Brimless and round, with the soft, velvet top dented in for a crown. Hat, \$7.95; feathers, \$1.75 each



Ostrich, popular as are all feathers, makes a charming ornament. Hat, \$7.50; feathers, \$12.75



Ostrich, uncured and unwired, is tacked against the crown. Hat, \$7.95; feathers, \$10 for a pair

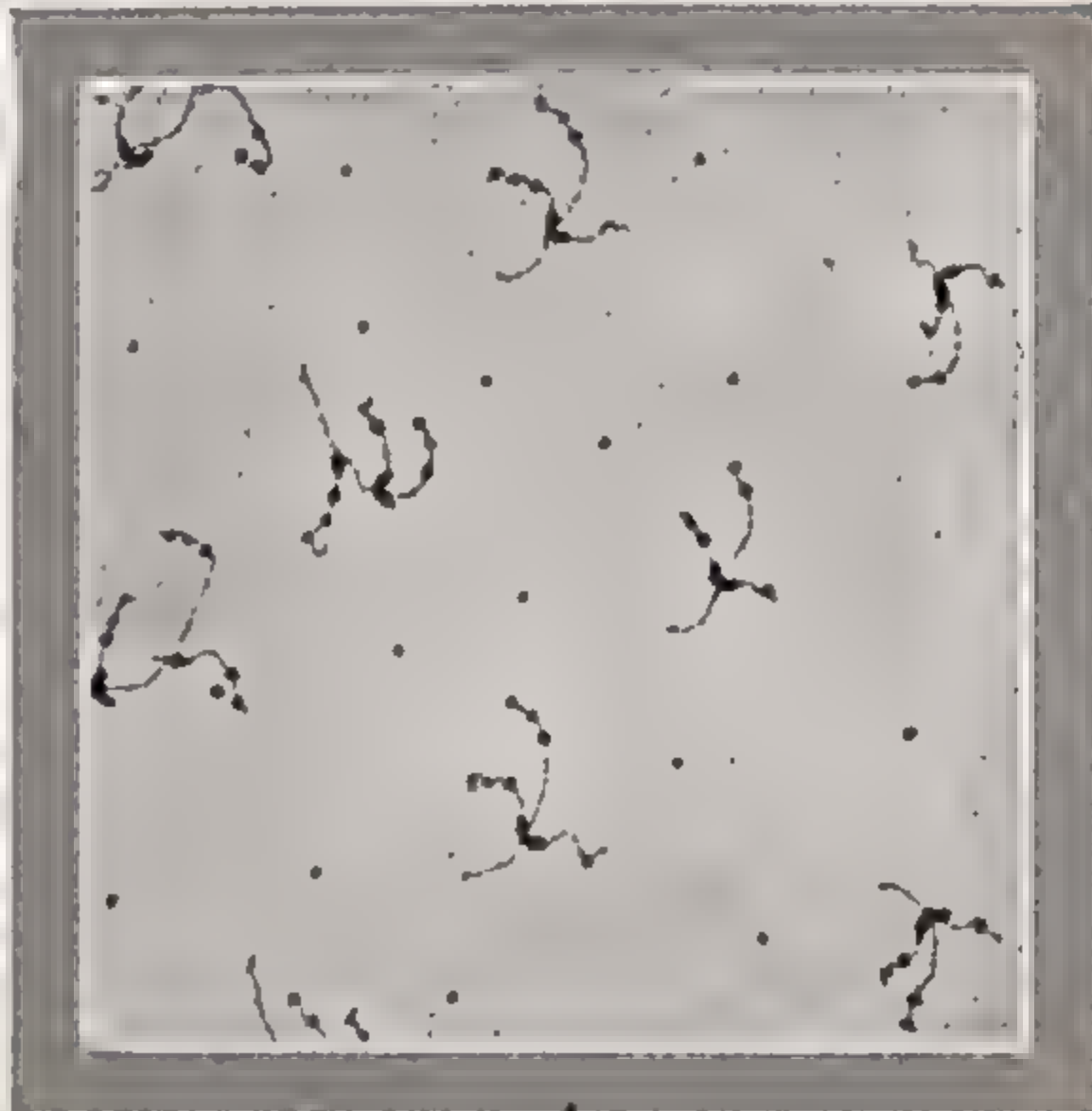
thing similar will appear to take their place should the imported stock be depleted.

There are certain types of women—usually those who adopt the simple, tailored suits of good cut and finish—who look their best in hats of the turban type. The hat sketched at the bottom of page

tones which would combine well with blue, brown, Burgundy, or with green. Hat, \$6.95; wing, \$2.50. A hat of this kind makes a good veil hat, and a decided veil such as the hand-run, made veil for \$5.95, shown at the lower left on page 64, or the striking, velvet dotted veil in the  
(Continued on page 104)



Scattered through the mesh like lithe, budding withes are the motifs of this black and white veiling: \$2.50 a yard



A recent importation is a black veiling decorated with widely separated, velvet motifs. Price, \$1.75 a yard

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Makers of Quaker Laces, Quaker Craft-Lace and Quaker Curtains  
PHILADELPHIA



## PUTTING TWO and TWO TOGETHER

(Continued from page 102)

photograph at the lower right of page 64, \$1.50 a yard, would be smart with it.

The pretty black and white veiling, \$2.50 a yard, shown at the lower left on page 102, and the all-black veiling, \$1.75 a yard, photographed at the right of it, with the widely separated velvet figures, are recent importations that are unusually effective. The curved edge veil with a single, hand-run motif and a hand-run edge, as shown at the top of page 102, is new and pretty. Price, \$2.50.

### PROHIBITION PROMISES POPULARITY

The rather strict laws in regard to plumage promise to increase the popularity of ostrich, and this season we have many single feathers and really lovely fancy feathers of ostrich ready to be placed on the hat. There is either no curl or only a slight curl at the tips of the ostrich, which gives a billowy, soft appearance and adds greatly to the charm of the feathers. On the straight-brimmed sailor sketched on page 102 is arranged a band of separate, cut-ostrich ornaments finely wired together. Each bunch of the ornament resembles a many-petaled chrysanthemum. Hat, \$7.50; ornament, \$12.75.

An exquisite arrangement of two uncurled feathers is shown on the flaring, black velvet shape at the right on page 102. These feathers come in two harmoniously blending colors, such as flamingo

and flesh color, sphinx and clay, seal brown and sand color. The combinations usually have to be ordered as it is not always possible to keep them all in stock. Hat, \$7.95; feathers, \$10 a pair.

The attractive, small hat illustrated on page 102 is one of the few rather elaborate small hats available of the type so acceptable for winter wear. The hat has no defined crown; the velvet top is merely dented a bit lower than the edges. Plump, short feathers such as those suggested for its trimming are most attractive. The feathers come in all colors, as well as in black and white. Hat, \$7.95; feathers, \$1.75 each.

### NARROW RIBBON IN VOGUE

Many hats are bound in narrow, faille moire ribbon this season and the same width of ribbon is often seen around the base of the brim and in a little bow in the back. This ribbon costs 16 cents a yard for the three-quarter-inch width and 20 cents a yard for the one-inch variety. A quaint trimming for fur hats is the five-inch faille ribbon, embroidered in old-time bouquets of brilliant garden colors which sells for \$1.50 a yard.

*Note.*—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 58)

transparent skirt is of gold silk net. The underskirt is of velvet to match the waist and the neck and the top skirt are finished with fitch. Fitch is not expensive, especially the Russian fitch—it comes in a one-inch width for \$2.50 a yard—and a three or four-inch band like that shown on this skirt would not be prohibitive in price. Another fur that is going to be very much used this year, and that would be pretty with a gold colored dress is beaver. This comes in the one-inch width for \$1 a yard, and in the two-inch width for \$2 a yard.

Evening wraps this season are going to be particularly charming, both in cape and coat styles. A good cape which is made with a little waistcoat effect is illustrated at the lower left on page 59. This is a garment which, with a pattern, can be made at home successfully. Either plush gauze or velveteen would be an excellent material if lined with charmeuse

and trimmed with fur. There are many furs, such as Hudson seal, mole, monkey, and beaver, which are not over \$2 a yard for a two-inch width, and which are only reasonably more expensive in the wider widths. Mole could be used for the collar of this wrap, and the edges could be finished with a border of velvet instead of fur. It is possible, also, that an old fur coat would have enough good skin in it to be made into bands for use in such a model.

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat, and \$2 for a suit or gown.





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# METROPOLITAN

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But what kind of woman is the right kind of woman? A great American story of to-day is "Angela's Business," told with the charm of Locke and the shrewd insight of Bernard Shaw.

In the October METROPOLITAN—  
on all good newsstands—15 cents

*"Poor Chap!  
what chance  
has he with  
Angela?"*

Here are a few of the interesting features in the October METROPOLITAN:

Really big fiction by Booth Tarkington; W. W. Jacobs; Larry Evans; Earl Derr Biggers, and the first of a series of great double-barreled detective stories by Max Pemberton and G. K. Chesterton.

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## ON HER DRESSING-TABLE

THE country season over and town life not yet really begun, many a woman improves this quiet interim by taking inventory of her personal attributes and possessions. Viewing herself for the first time in several months in the mirror of her city home, she is astonished to note the changes which have taken place in that brief time. Increased bodily vigor is in every line of her figure and in the softly rounded contours of her face.

Another thing she notes not so agreeable to contemplate, however. Skin once soft and white is brown, and even—horrors!—a trifle freckled. Something must be done about it.

IN A VIOLET AND WHITE LABORATORY



*An energetic vendor of Chinese reducing salts is pictured on each bag*

She may, perhaps, seek the ministrations of a little French-woman, who, although she confesses to more than forty summers, has a skin of cream and roses which prejudices one in favor of the efficacy of her methods, and who pursues her profession in little white and violet chambers which look out upon Fifth Avenue.

She has no regulation course of treatment, but gives to each skin the attention it needs. For a single treatment of the face and neck the charge is \$2.50, and the price is the same no matter how many treatments are taken.

If a woman prefers, she may repair at home the ravages of the summer, and the creams and lotions for this purpose come already prepared by this same specialist.

If one follows madame's instructions, at night the face is washed with cold water and soap, and when well rinsed and dried a mild bleach and astringent is applied. In the morning the face is again cleansed with water and soap, followed by five minutes of massage with a cream prepared for this purpose. The skin is then smoothed with a soft cloth and a light, agreeable preparation which protects it from dust, and a powder is applied. The price of the soap is 25 cents, and the other preparations cost \$1 a bottle. The cream sells for \$1 a jar.

Also on Fifth Avenue, but several blocks lower down, is the new American branch of a famous little perfumer of the rue de la Paix. The formulas for the odd and alluring perfumes sold here were actually, we are told, obtained in the far east, where their advocate traveled extensively, and a number of preparations called the secrets of the harem, are said to represent the means by which the sequestered beauties of Mohammedan countries preserve and enhance their charms.

A WIZARD TO REMOVE WRINKLES

Among the preparations is a fragrant, violet colored lotion which is efficacious in preventing and removing wrinkles. This comes in bottles of three sizes at \$3.50, \$5, and \$8, respectively.

Chinese reducing salts in quaint little bags, each containing enough for one bath, come packed in a fanciful orange toned basket of woven straw, twenty-five bags such as the one above come for \$6.

Vials and little flasks that are in themselves bibelots of no mean charm contain haunting, exotic perfumes. One named after its maker is redolent of the spices of the orient. In a graceful bottle of favrile glass as illustrated at the lower right this perfume costs \$6. Another perfume with an illusive, eastern bouquet is said to be made by a mystic formula, and to reflect in its fragrance the personality of the user.

In a charming, little squat bottle this perfume is \$5, and is illustrated in the middle of the page. Still another bottle of perfume is inscribed with one of the beautiful phrases Ruth used to Naomi. This odor is characterized by special lasting qualities and, in a tall white bottle enclosed in a pasteboard box decorated with an impressionistic head in black and high colors, sells for \$3.50, as shown at the lower left.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



*Made from a mystic formula which is said to absorb and reflect the personality of the user*



*In a tall white bottle comes a haunting eastern perfume of especially lasting qualities*



*No mean bibelot is the tiny flask, which, in an exotic box, holds a perfume redolent of the orient*





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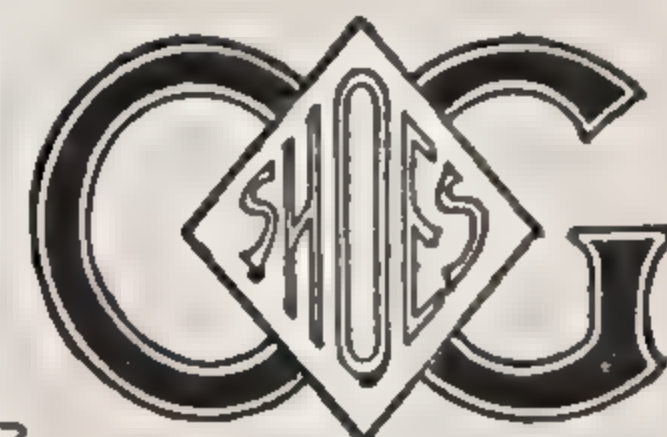
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Notwithstanding the extraordinary difficulty attending present importations, the Gidding Establishment has been fortunate in procuring delivery of foreign shipments—and is executing orders *at no advance in price.*

Even such styles as were launched at the "Latest Openings" (after war was actually declared) and confirmed by the Paris Fashion Letters published in the present issue of this magazine, have already made their debut in the Gidding Salons.

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## THE CAREER of the CORSET

ONE of the fallacies upheld by the people who advocate the abolition of the corset is the claim that it is opposed to those tenets of classic art which we are wont to accept as the standard of beauty. As a matter of fact, the Greek and Roman matrons were altogether opposed to anything save a trim contour beneath their draperies, although they approved of allowing the natural outlines of the figure to be far more discernible to the eye than is considered seemly at the present day. Curiously enough, they allowed an untrammelled freedom to that portion of the anatomy which is to the greatest degree affected by the corset of later times—the waist.

### THE CLASSIC CORSET

The classic corset was usually composed of two separate bands. One of these confined the hips, much in the manner of the fashionable "hip-reducer" of 1913; the other held the breast in position or, in the case of a slender figure, was placed beneath in order to give the figure a more fully rounded effect. It was, in fact, essential that some device of this sort should be employed in order to obtain a pleasing effect, since the Greek fashion held the folds of the robe by crossed bands above the waist.

Classic literature provides many allusions to the custom of unduly tightening the cestus, and some of the frescos which have been so marvelously preserved at Pompeii show to what degree women at the time of classic decadence used articles of attire on the order of corsets. Freedom of waist combined with compression of the hips and breast makes its appearance in the attire of many oriental nations, and has survived almost unaltered in the attire of a number of eastern peoples for thousands of years.

The corset was not always a separate article of attire, however. In the eleventh and twelfth centuries it formed part of the dress itself and the whole costume fastened with laces at the back from neck to hem. The expense of securing a sufficient variety of attire under these conditions led to the separating of the corset from the gown and the result was to make the presence of the corset less apparent. This desire to conceal the means adopted to produce the effect of a trim and elegant outline has, of course, never been so successfully realized as it is at the present day, when the best corset models, by following the natural lines of the figure and exerting no undue pressure on any part, give the impression that the wearer has brought no artificial aid whatever to bear upon her figure.

### THE ELIZABETHAN FARTHINGALE

The farthingale of Elizabethan days called for an exceedingly slender, tapering waist to afford a contrast to the enormous, plateau-like extension below, and, with the exception of the iron corsets of the middle ages, with their incredible discomfort, no epoch has produced stays of greater inflexibility and rigidity than those of the sixteenth century in England. The leather corset of that period, which was plentifully supplied with whalebone, had busks of generous proportions and was fashioned of strong linen over strips of wood or of metal, gave the requisite length of waist by literally imprisoning the figure.

In order to produce at the back an effect similar to that shown in front, this corset was often provided with busks and laces both "fore and aft," so that the unfortunate wearer stood but little chance of retaining the use of her respira-

tory organs. To the base of this Elizabethan corset a shelf of strong leather was affixed at right angles and the stomacher was firmly laced to this support before the kirtle was draped beneath. Although exaggeration has never gone to greater lengths than this in its effort to produce the effect of a slender, tapering waist, the French lady of the Watteau period, with her pointed and well-boned bodice above the ebullient pannier, and the early Victorian damsel of the many flounced skirt which spread in billows from the confines of a plain top with a long and slender point, both aimed at the same result, and achieved it by only slightly less painful means.

The corset, even in early days, was not the exclusive property of woman. The "man about town," whose delicately curved waist, widening out into nicely undulating lines at certain points beneath his well-cut morning coat, is by no means so entirely a product of latter-day civilization as is usually believed.

Under the Tudors, the corset was as indispensable a part of male attire as it was of female attire, and the fashion persisted likewise under the Stuart dynasty. The thick, padded doublet and the wide trunks, narrow at the knees, which were worn by men under King James I, would have been shorn of more than half their effect if the waist had not been clearly defined and kept within definite limits.

### PARIS, THE ORIGINATOR

As might be expected from a city which has ever been renowned as the home of fashion and of beauty, Paris originated the corset such as we are familiar with to-day. The corset of the days of Louis XIV differed from our own, however, in several details. It was supplied with shoulder bands, and as a rule it reached only to the waist, where it was richly ornamented with tabs, fringes, or a border of fur. Heavy and costly materials were employed to fashion it, such as velvet and brocade, stiff with gold thread. Needless to say, such gorgeous garments were as often worn above the dress as beneath it. Laces, inserted not only at the back but also in two or more of the side seams, gave additional picturesqueness to the garment, and afforded the wearer the opportunity to modify the proportions of the costly affair, and so accommodate it to the needs of an altering figure.

The corset has been the subject of more than one edict and of more than one piece of legislation. The growing lavishness with which it was developed, and the amount of ornament which was bestowed upon it under Edward IV invoked a sumptuary law prohibiting its use to any woman not of noble birth, unless it were innocent of the gold-encrusted decoration which was daily becoming more and more extravagant. In addition, no woman of a rank below that of a knight's wife or daughter was permitted to wear a "fully equipped" corset, even of a plain material.

This piece of legislation, however, like all laws that seek to interfere with the liberty of the individual in the matter of clothes—when that individual happens to be a woman—was soon circumvented, and the custom of elaborating the corset was, within a very few years, more prevalent than ever. The efforts made by Charles IX of France, and by other French kings, were no more successful. In fact, it is safe to assert that no means other than a developed public opinion and an increased knowledge of the laws of health will ever have any permanent results as regards this essential feature of feminine attire.





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### DR. WALTER'S FAMOUS Rubber Garments FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



#### Bust Reducer, \$5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" \$8 up  
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*Inventor and Patentee*

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## The Out-o-syte PRESS STUD TAPE

If you use Out-o-syte Tape you will never be bothered again by having your waist or skirt sag open. Out-o-syte tape alone maintains that correctness of style and neatness of fit so distinctive of the well-dressed woman.

Invisible, washable and rust-proof. Does not tear the finest fabrics. The most durable fastener made and by far the most practical and convenient. Comes by the yard in black or white for waists, skirts, underwear, children's garments, etc.

*Insist on getting OUT-O-SYTE. If your dealer does not carry it send us his name and we will mail you a sample free, or one yard for 25c, postpaid.*

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Gowns made to order from individual measures without fittings.

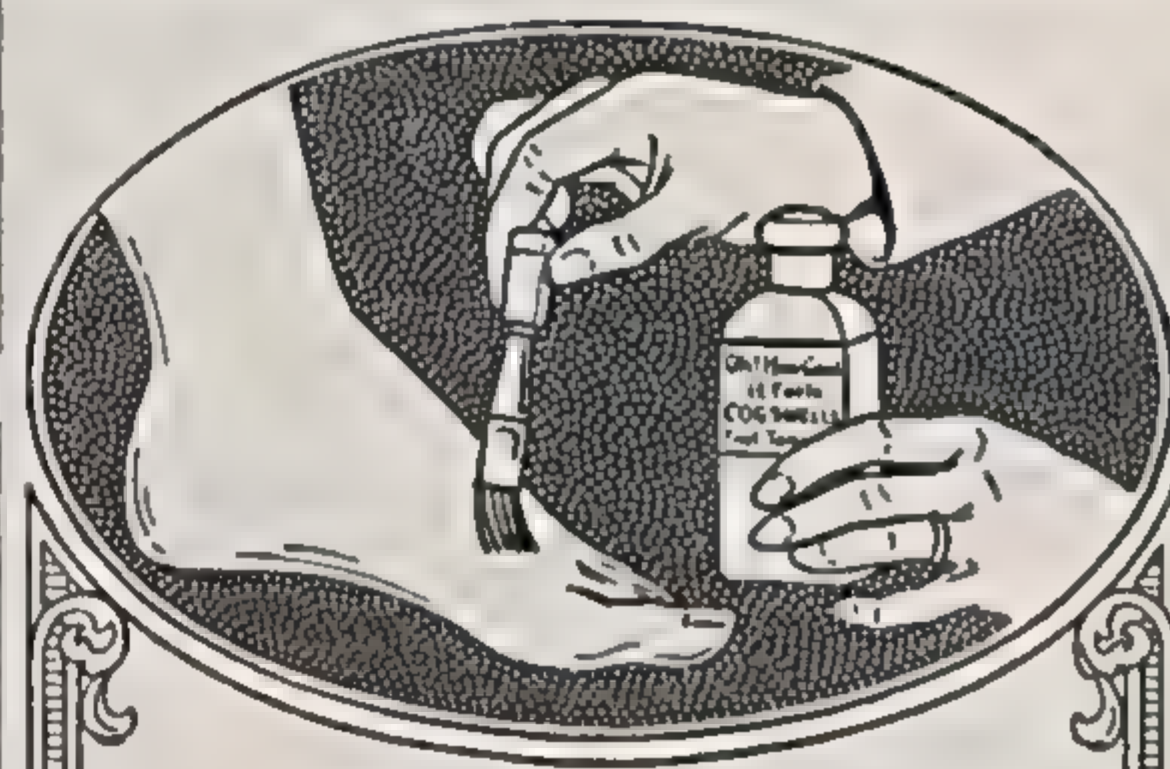
Individual Designs for the Individual woman.

Prompt answers to correspondence.

**Mrs. Copeland**

334 Fifth Avenue,

New York City



**"Oh! How good it feels!"**

Every foot ache and pain finds grateful relief and comfort in

### COGSWELL'S FOOT TONIC

Removes all soreness and burning. Allays all inflammation and swelling. Cools, soothes and rests the feet. Price \$1.00 bottle.

*Cogswell's Healing Ointment* is excellent for all bruises and inflammation. 50 cents.

*Cogswell's Toilet Powder* is a perfect remedy for counteracting all disagreeable odors. 25 cents.

*Cogswell's Sea Shell Tint* is an unequalled liquid polish for the finger nails. 50 cents.

*Cogswell's Cuticle Cream* prevents the cuticle from cracking and keeps it soft. 25 cents.

At leading drug and dept. stores  
Mail orders promptly filled.

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## Ladies' Tailors & Furriers



### IMPORTED FALL MODELS

by the Leading Fashion Artists of Paris now being shown together with Creations original with this establishment. Mr. M. Weingarten will give personal attention to all fittings.

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Patrons coming to New York can arrange in advance to have orders executed at short notice.

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is skillfully, refreshingly, resultfully treated by very, very different methods at the Little French Shop around the corner. Tired nerves, slight or deep laid lines, surface blemishes, poor color, are all effectually dealt with. Trial treatment, \$2.00.

Sonya Rejuvenating Milk is a relief-necessity in the Autumn. Freckles, moth patches, tan, wrinkles, are overcome by its use. The skin is whitened, softened, perfected. A generous bottle, \$2.00 (special), by mail.

V. DARSY

Dept. V. 14 West 47th Street  
NEW YORK



Dr. Dys' 62-page advice-book free on request.

## FASHION UNDER FIRE

(Continued from page 41)

necessities nor luxuries changed value here. If anything, prices for gowns were less than usual. Callot is making her best suit, in blue and plaid serge, for \$110, Premet the most popular one-piece cloth frocks for \$90, and Chéruit sells hers for from \$125 to \$135.

The question of keeping the vast army of employees at work during the exasperating conditions of mobilization was a serious one indeed. Mme. Joire, who assumed the management of the house of Paquin—as both Mme. Paquin and Claire were out of town—found it impossible to get her workers. War fell like frost in a night and the difficulties of transportation between the suburbs and the city depleted the work-rooms. It is difficult to understand why Paquin kept open when she had so few new models to show, and could not copy those she had. I asked for a tailored suit and was offered a lingerie gown, which is veritably a stone instead of bread, when the autumn season is opening. Worth, Doucet, and Paul Poiret made no pretense of opening; these men were in the first regiments called out. Béchoff David also went to his regiment in the first day of mobilization, and Jouda, of Bernard, went the following Thursday.

Paul Poiret had announced his opening for the seventeenth of August, having found that his early opening last February was a mistake; he had the majority of his models started and all the material for them in the house, but as he was called out with the first reserves he decided to close his house, at least for a time. He took the attitude that trading in fashions was unseemly during a nation's agony. He also closed his decorating house, which goes under the name of Martine. So unprepared were any of these houses for the coming of war that Martine, for example, had just begun a marvelous Venetian bathroom in black and white marble with electric lights hidden by tinted shells, and with a square bathtub of Venetian mosaic, when the tools veritably fell from the hands of the workmen who were called to war. This bathroom was for the home of the lovely young American, Princess Rospigliosi, in the avenue Henri Martin.

### DIFFICULTIES FOR COUTURIERS

At the house of Premet it was felt that the greatest charity would be to keep the employees working on full salary in order that they might live, for with the civilian army gone to the front, the women and children were likely to be in need. This house has had many dramatic incidents crowded into its existence during the last three months: Mme. Le Franc, the genius of the place, died suddenly in the spring and her place was taken by Mr. Winter, who had been the general manager, and who found time to combine her work with his. He was just preparing for a great success when he was called to his regiment.

Mr. Matthews succeeded him and opened the house on the scheduled date with the majority of his employees and

all his manikins present. This was an achievement, indeed. And here is a secret: although Mr. Winter was with his regiment he had not gone to the front, and he continued to design from camp. Therefore, his new wide skirts and long flaring coats might well be called camp fashions. This idea delights the dramatic side of the French nature.

Mme. Marguerite Wagner, the chief designer of the house of Drécoll and the wife of its manager, went immediately to work as President of the Croix Rouge, but she designed gowns as well as rolled bandages. Whatever the inspiration, the house of Drécoll has had few more brilliant openings from the viewpoint of good gowns. M. Wagner, in talking to me the opening day, spoke with natural sorrow of the failure of the best collection he had ever prepared: he knew it was impossible for many Americans to see the gowns, and that they would find it difficult to buy them or get them home. He, like Mr. Matthews of Premet, felt the greatest happiness, however, in being able to keep a large staff of women and young girls at work.

### WHAT ABOUT NEW YORK FASHIONS?

At the house of Callot, the sadness was more penetrating than anywhere else. The three women who constitute the management of the house were out of town, and the sister who does the designing left for Vichy after the gowns were finished. Mme. Camille, who is so well known to Americans, was unable to reach Paris and the *vendeuses* were doing the best they could. Mme. Mary told me that there was scarcely a girl or woman in that huge staff of fifteen hundred workers who had not seen the men of her family go to the front.

Mrs. Herman Harjes, the Philadelphia wife of the famous French banker, secured quantities of hospital supplies for the work-rooms of Callot, and this kept the staff busy and guaranteed their salaries. Georgette, the milliner of the rue de la Paix, did a most generous thing by paying her work people six months' salary in advance and sending them home.

Surely war makes a difference in things. It was interesting to see the magnificent Mme. Louise Chéruit sitting at a small table outside the gray salons on the day that house opened, simply attired in a fine white blouse and short skirt, and saying amiably but firmly to all who came to look that each gown ordered must be paid for in cash before scissors were put into cloth. In these rooms that are usually crowded to suffocation, the sprinkling of American buyers looked forlorn. Yet the gowns were lovely.

In all the many horrors of this world-war that fell upon Europe like a knife which had broken from a silken thread, history will not overlook the blight it put upon the fashions of the world. And the interesting question is, if these Paris houses had failed to exhibit during those first two weeks of mobilization, would America have attempted to create the styles for her peaceful continent?

## PARIS WINNERS the NEW FABRICS

(Continued from page 63)

The Maison Rodier by no means confines itself to manufacturing woolen goods, however, but furnishes some of the most beautiful silks and chiffons to be seen in Paris. A new poplin with an embroidered design of Japanese origin has been sold by this house to almost every well-known couturier for the making of evening wraps. It comes in a variety of colors, embroidered in contrasting tones, and Paquin and Worth are among its sponsors. One of the loveliest materials for even-

ing gowns and wraps is known as *ruissedor*. It is a velvet-striped chiffon of exceeding softness and lends itself well to drapery.

Cloth of gold and chiffon embroidered with gold and silver are presented in great profusion, both for evening dresses and for wraps. One of the loveliest patterns comes from the Maison Rodier. It has a foundation of metal cloth and a delicate tracery in Japanese pagoda design. Practically all the *grandes maisons* have ordered it in silver, gold, or bronze.





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## The Toilet Water for Excessive Perspiration

regulates the excessive perspiration of the armpits, feet, palms of hands, etc., and prevents odor for many days.

This extreme perspiration from certain small surfaces of the body is not natural, but is due to nervous over-stimulation of the sweat glands.

Odo-ro-no harmlessly relieves you of this embarrassing condition and insures lasting daintiness. Two applications of Odo-ro-no a week will keep the parts daintily clean, naturally dry and odorless, and your garments will be as fresh at the end of the day or evening as they were at the beginning.

If your dealer cannot supply you with the 25c., 50c. or \$1.00 size, send to us direct, giving your dealer's name.

*Sample and booklet "Excessive Perspiration, What Causes It—How to Correct It" will be sent you for 6c. in stamps and your dealer's name. Address The Odorono Co., 620 Blair Ave., Cincinnati, Ohio.*



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\$2.50

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(Pronounced "debb-e-voice")

—exquisitely dainty and superlatively stylish in fit and effect—nothing else for over-the-corset wear can so enhance the charm and beauty of your gowns—your figure—your entire appearance.

Wear the "debb-e-voice" this Fall and see what a difference it makes.

There is a DeBevoise Brassiere to suit *your* figure and *your* taste. You will find it in the fascinating variety of new and beautiful DeBevoise styles for Fall and Winter now being displayed by smart Corset Shops and Department Stores everywhere. \$1.00 to \$10.00 each.

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Boston, Mass.



### Afternoon Dress

Model illustrated is of crepe de Chine, with pleated over-tunic; draped girdle, giving a modified basque effect; vest and collar of faille silk, rendering the corsage unusually attractive.

**25.00**

*Special attention to purchasers by mail.*

This dress is an example of the fact that O'Connor apparel of recognized superiority costs no more than the ordinary kind.

## S O C I E T Y

### Died

#### NEW YORK

**Hall.**—On August 31, at his residence in Norwalk, Connecticut, De Witt C. Hall.

**Ogden.**—On August 31, at his home in Merlewood, Surrey, England, Francis L. Ogden.

**Opdycke.**—On September 3, at his summer residence in Bar Harbor, Leonard E. Opdycke.

**Pinchot.**—On August 25, at the home of her brother in Saugatuck, Connecticut, Mary Pinchot, mother of Gifford and Amos Pinchot.

**Rawlins.**—On August 27, in the Nassau Hospital, Mineola, Long Island, John Armstrong Rawlins.

**Sands.**—On August 30, at the home of Mrs. W. K. Vanderbilt, in St. Louis de Poissy, near Paris, Tayo Newton Sands, widow of the late G. Winthrop Sands.

**Washington.**—On August 30, at the New York City Hospital, William De Hertburn Washington.

**Welles.**—On August 22, at his residence, Edgar T. Welles.

**Wetherell.**—On September 2, Alexander Wetherell.

#### BALTIMORE

**Horwitz.**—On August 25, at Dinard, France, Marie Gross Horwitz, widow of Orville Horwitz.

#### BOSTON

**Sears.**—On August 26, at his summer home in Weston, Massachusetts, Francis B. Sears.

#### CHICAGO

**Miller.**—On August 23, at Glacier Park, Darius Miller.

#### NEW ORLEANS

**Shelby.**—On August 22, at the City Hospital in Huntsville, Alabama, David D. Shelby, Judge of the United States Court of Appeals, Fifth Circuit.

#### WASHINGTON

**Clayton.**—On August 25, at his residence, General Powell Clayton.

**Harvey-Rice.**—On September 16, in Christ Church at New Brunswick, New Jersey, Mr. Harold D. Harvey, of London, and Miss Sally Neilson Rice, daughter of Mr. and Mrs. J. Kearney Rice.

**Morse-Bourne.**—On September 8, Mr. Sydney Edward Morse, grandnephew of Samuel Morse, and Miss Mary Joy Bourne.

**Osborn-Lamond.**—On September 8, at St. Margaret's, Westminster Abbey, Mr. Henry Fairfield Osborn, Jr., son of Prof. and Mrs. Henry Fairfield Osborn, and Miss Marjorie Mary Lamond, daughter of Mr. and Mrs. Felix F. Lamond.

**Park-Hyde.**—On September 19, at the little Church of St. Andrew's on the Dunes, in Southampton, Long Island, Mr. Darragh A. Park, son of the late William Gray Park, and Miss Dorothy Hyde, granddaughter of Mr. and Mrs. Charles H. Godfrey.

**Preston-O'Brien.**—On September 10, at the country home of the bride's parents, "Rose Crest," in Good Ground, Long Island, Mr. Stuart D. Preston and Miss Madeleine O'Brien, daughter of Mr. and Mrs. Morgan J. O'Brien.

**Stafford-Schall.**—On September 5, at the Pequot Chapel, New London, Connecticut, Mr. Robert K. Stafford and Miss Margaret Schall, daughter of Mr. and Mrs. William Schall, Jr.

**Vanderpoel-Cunningham.**—On August 29, in St. Michael's Church, at Litchfield, Connecticut, Mr. Floyd L. Vanderpoel, son of John Vanderpoel, and Miss Jane Cunningham, daughter of Mr. and Mrs. Seymour Cunningham of Litchfield.

#### ATLANTA

**Rucker-Black.**—On October 3, at All Saints' Church, Mr. Lamar Cobb Rucker of Athens and Miss Nita Black, daughter of the late Honorable George Robinson Black and Mrs. Black.

#### BOSTON

**Howland-Crocker.**—On September 26, at Marion, Massachusetts, Mr. Edward M. Howland, son of Mrs. William D. Howland, and Miss Eleanor Crocker, daughter of Mr. and Mrs. George Uriel Crocker.

**Parker-Thayer.**—On September 26, Mr. John Stanley Parker, son of Mr. and Mrs. Francis Stanley Parker, and Miss Violet Otis Thayer, daughter of the Rev. William G. Thayer and Mrs. Thayer.

#### CHICAGO

**Farley-Inderrieden.**—On September 5, Mr. Edward Philip Farley and Miss Elsie Inderrieden, daughter of Mr. C. V. Inderrieden.

**Isham-Ware.**—On September 12, Mr. Howard Isham and Miss Laura Ware, daughter of Mr. and Mrs. Henry H. Ware.

#### LOS ANGELES

**Fesser-Shepard.**—On September 5, at the home of the bride's sister, Mrs. Harry I. Chatfield, at Pasadena, California, Mr. Edward Fesser of New York and Miss Jean Shepard, daughter of Mr. Myron Shepard.

#### PHILADELPHIA

**Booth-Denniston.**—On October 10, Mr. Henry Booth, Jr., and Miss Leonora Denniston, daughter of Mrs. Edward E. Denniston.

**Howell-Hoffer.**—On September 7, in the chapel of St. Bartholomew's Church, Mr. Warner R. Howell and Mrs. Jean Jacques Hoffer of St. Petersburg, Florida.

**Rivinus-Welsh.**—On September 8, Mr. Francis Markoe Rivinus and Mrs. Lillian Megary Welsh, daughter of Mrs. John M. Megary.

#### SAN FRANCISCO

**Goodrich-Blanding.**—On August 31, at the Fairmont Hotel, Mr. Chauncey Goodrich, son of Mr. and Mrs. Edward E. Goodrich, and Miss Henriette S. Blanding, daughter of Mr. and Mrs. Gordon Blanding.

**Martin-Bromwell.**—On September 2, at the home of the bride's cousin, Mr. John Martin, Jr., son of Mr. and Mrs. John Martin, and Miss Barbara Bromwell, daughter of Mrs. F. C. Bromwell.

#### WASHINGTON

**Andrews-Platter.**—On September 16, in Dallas, Texas, Lieutenant-commander Adolphus Andrews of the U. S. S. Utah and Miss Berenice Platter, daughter of Mr. and Mrs. Andrew Fox Platter of Dallas, Texas.

### Engaged

#### NEW YORK

**Barber-Hooper.**—Miss Justine Van Rensselaer Barber, daughter of Mrs. Thomas H. Barber, to Mr. Roger F. Hooper, son of Mr. and Mrs. James R. Hooper of Boston.

**Jackson-Gilder.**—Miss Dorothy Jackson, daughter of Mrs. Dora H. Jackson, to Mr. Harwood Gilder, son of Mr. and Mrs. Joseph B. Gilder, and nephew of the late Richard Watson Gilder and of Miss Jeannette Gilder.

**Rogers-Erskine.**—Miss Marion Rogers, daughter of Mr. Fernando E. Rogers, to Mr. James Drummond Erskine.

#### BOSTON

**Foss-Hobbs.**—Miss Helen Foss, daughter of ex-Governor and Mrs. Eugene Noble Foss, to Mr. William Whitman Hobbs, son of Mr. and Mrs. Franklin Warren Hobbs.

**Whitman-Fullerton.**—Miss Rebecca C. Whitman, niece of Mrs. William Whitman, to Mr. E. Dwight Fullerton.

#### PHILADELPHIA

**Claxton-Storer.**—Miss Elizabeth Claxton, daughter of Mrs. William Rehn Claxton, to Mr. John Humphreys Storer, Jr., of Boston, grandson of the late Robert Treat Paline.

**Lippincott-Biddle.**—Miss Sarah Lippincott, daughter of Mr. and Mrs. J. Bertram Lippincott, to Mr. Nicholas Biddle, son of Mr. and Mrs. Edward Biddle.

#### SAN FRANCISCO

**Laine-La Montagne.**—Miss Otilla Laine, daughter of Mrs. J. R. Laine, to Mr. Edward Clinton La Montagne, son of Mrs. Charles Maud of Monterey, and great-grandson of the late Judge Clinton Hastings.

### Weddings

#### NEW YORK

**Davis-Livingston.**—On September 26, at St. Paul's Church, Tivoli, New York, Mr. Howland Davis, son of Mr. and Mrs. Howland Davis, and Miss Laura S. Livingston, daughter of Mrs. Robert R. Livingston.

#### SAVANNAH

**Harkness-Cheesman.**—On August 29, in the church of St. Philip in the Highlands at Garrisons, Mr. Albert Harkness, son of Albert Granger Harkness of Providence, Rhode Island, and Miss Sara Arden Cheesman, daughter of the late Rev. and Mrs. Timothy M. Cheesman.

### Weddings to Come

#### NEW YORK

**Hosstetter-Stewart.**—On October 21, at Locust Valley, Long Island, Miss Greta Hosstetter, daughter of Mrs. Anson Wood Burchard, to Mr. Glenn Stewart of Pittsburg.

**Wiggin-Prescott.**—On October 19, in the Church of the Messiah, Miss Marjorie Wiggin, daughter of Mr. and Mrs. Albert H. Wiggin, and Mr. Sherburne Prescott, son of the Rev. and Mrs. Philip Maxwell Prescott of Washington.

Mrs.

Adair

**Ganesh Fore head Strap** (\$4, \$5) for removing forehead lines.

**Ganesh Chin Strap** (\$5, \$6.50) for reducing the "double" chin.

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There are at least fifteen pairs of muscles, in addition to the connecting tissues, which form the contour of the face and features, and give individuality to one's expression.

When they are healthy, firm and full, with the blood circulating freely through them as nature intended, the outer skin stretches over them smoothly and evenly, permitting a natural, healthy color to bloom through the cuticle.

Fatigue, over-strain or neglect will cause the muscles to sag, droop and contract, and the outer skin becomes loose, wrinkled and lined; hollows and puffiness ensue, altering the characteristic contour of the face. One's natural expression and attractiveness consequently disappear.

### THE MUSCLE STRAPPING TREATMENTS

evolved by Mrs. Adair are administered in America exclusively by her personally trained English assistants at the New York Salon. These treatments rejuvenate the muscles, arouse the blood circulation in them, and restore the contour, skin and complexion to a perfect condition, in a pleasing, gentle manner. Such treatments, combining the use of the necessary Ganesh Preparations, cost \$2.50 each, or less by the course.

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**For Dusty or Sunburned Skin,** Ganesh Eastern Balm Cleansing Cream; good for sensitive skins. \$3, \$1.50, 75c.

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Any of the Above Sent by Mail Upon Receipt of Cheque*

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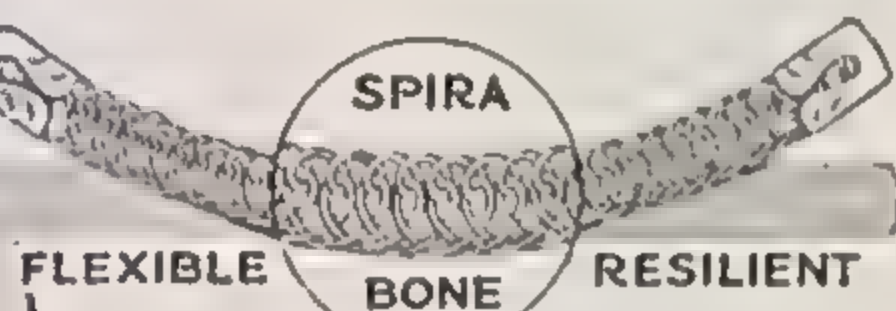
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The bulwarked, barricaded and upholstered figure is passé—and the old “armored” corset went with it!

The modes of today do not require a woman to look like a sculptured statue, or a graven image.

La Resista “Spirabone” Corsets produce lithe, slender, lissome, willowy lines because it is designed to accommodate the vogue—not merely adapted to follow it.

By reason of the yielding, flexible wire boning, “Spirabone” gives easily and renders support without restraint or stiffness.

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**A Model for Every Figure—\$2.50 to \$25.00**

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A Modish Walking Shoe

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**Cammeyer Branch  
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Between 35<sup>th</sup> & 36<sup>th</sup> Sts.

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**Gowns  
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*Distinction in Dress  
is paramount  
and a lasting satisfaction*

A particular function of our house is to give a personal service to each patron, enabling us, thereby, to give intimate expression to their individuality in the gowns and hats we design for them.

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Fine Arts Building

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**Three Smart Blouses, \$5**  
**Sent Prepaid, On Approval**

Three special styles that represent most unusual values. Ultra smart, as the illustration shows; of the finest materials. You won't find such bargains in many a day's shopping. We send prepaid on receipt of price, with this understanding:

If in any way your purchase is unsatisfactory, return it at our expense and we will promptly refund your money.

Number 67 is of Georgette crepe, with long set-in sleeves and pleated ruffles. Choice of colors, white, flesh or gold. Price.....\$5

Number 60 is of the very best quality of crepe de chene, with long set-in sleeves and a standing collar of Panne velvet. Note the chic little rose boutonniere, and the style of the collar. Choice of colors, white or pink....\$5

Number 57 is made of cream-colored shadow lace, lined with either flesh-colored or maize-colored chiffon, hemstitched in front and on cuffs. Price....\$5

In ordering, please state plainly the number of the blouse you select, the color desired and the size you wear. Enclose personal check, postal or express money order, as you prefer. Remember, your money refunded without question on return of purchase.

**Why Not Open a Charge Account?** We will gladly open an account with out-of-town purchasers who know the advantages of shopping by mail at Leiser's. Everything in women's and girls' clothes, a little better than you will find it elsewhere. Address  
**THE LEISER COMPANY, 324 Michigan Ave., Chicago**



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Use it every day

A bottle of Listerine, the safe antiseptic, should be included among the traveler's toiletrequisites. There is nothing like it as a mouth-wash—protects the teeth and sweetens the breath. It is soothing to the skin when used as a toilet wash after shaving. Many other uses given in folder wrapped around the bottle. Don't risk using imitations—they may be unsafe.

All Druggists sell  
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St. Louis, Mo.

## The Homer Conception of Gowning



Homer conception of an afternoon gown in either Taffeta or silk.

Made only to order. Cost of such a gown \$75.

I BUILD gowns to order only—inspired by individualism—the mode is merged into the personality.

My booklet "V" explains how I combine Parisian ideas with Homer ideals. May I send it to you?

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## WHAT THEY READ

The Drama As a Medium for Those Content with Second-hand Thrills—Bits of Color from the Mosaic of Art—Fiction Served à la 1914

AN ardent young modernist in the undergraduate department of a famous American university announced in the course of drawing-room conversation, with a mock humility intended to conceal his self-satisfaction, that he could not find any but recent literature interesting. He added naively, with conviction, that we were just learning to relate literature to the problems and life of the time.

To the man really acquainted with any literature, English, for example, naught can be more amusing than this notion of the especial and peculiar message and mission discovered by youth in the writings of the current period. Chaucer's "Prologue" remains after more than five hundred years the most remarkable set of thumb-nail sketches in all English literature reproducing the life and thought of a period. Shakespeare went to Italy again and again for plot and scene, because for the England of his day, Italy was the land of romance, the home of culture and of an elegant civilization which influenced all of western Europe, the region of cities richly encrusted with glorious architectural monuments and splendid with pictures and statues, while English cities were still mainly crude and simple, with little art to boast of, except ecclesiastical architecture, and without the elegant society that distinguished a score of Italian communities. Shakespeare wrote his English historical plays because the Englishmen of his day were just awakening to a vast national growth under a popular sovereign with the prospect of seeing the crown of Scotland united to their own.

So of later times, Milton laid aside poetry to write terrific pamphlets in defense of the Commonwealth and of a free press; Dryden rallied to the old faith in the "Hind and the Panther" when English Catholics still hoped that the nation might be reconciled to the Pope, and satirized the politicians of his times in the most brilliant verse of the age; Swift, in a succession of prose satires—the greatest in almost any modern tongue, to-day the delight of children that read them without understanding their significance—fought valiantly for his party and the issues of the day. We must know the history of the times to read these men, and Pope and even Robert Burns, Shelley, and Wordsworth, with intelligence. The like is true of the literature produced by any free people at any time.

The smaller men of any period become unreadable in a generation or two, because they are merely men of their own time, not like the masters, men of all time, with whom the personal human

problem, perennial in its significance, is apt to share their interest with the public problems of their own day. Readers, after times of stress when every sort of writer, big or little, sincere or insincere, is relating his work to the problems of the day, begin to weary of the sameness running through literature. Perhaps some of the problems have been solved, at least for the time being, or perhaps the world has recognized that for the time being they are insoluble. At any rate, there comes a time when the public has had enough of harping on the same old string. Too many authors with nothing important to say have been seeking popularity by restating problems more nakedly, crudely, and radically, than they have already been stated by predecessors who have approached the subjects with earnest purpose. Anybody may have opinions about sex relations, or labor unions, or equal suffrage, or religious experience, but it takes a person with some mastery of style, some constructive gift, some knowledge of human nature, to make any of these matters acceptable to intelligently critical men and women as the setting of a novel or a play; the inept who keep yelping discordantly on the trail after the game has escaped or has been killed merely make an unpleasant din in the ears of the public.

There are signs that we begin to work through a certain phase of current fiction. Intelligently critical readers would like to see the every-day human life that we all live, and after a fashion know, truthfully held up to us. Novels and plays will always have the setting of current problems because in a living and moving society there must always be problems to interest live men and women, but the appearance of extremists with a minimum of literary gift and a maximum of daring is a sign that a period is falling into decadence. After the great dramatic period of Shakespeare, which was itself highly sensational, came the decadent days when the drama of lust and blood sank to its sickening worst, and a shocked Puritanism closed the theatres.

### MODERN DRAMA AND MODERN LIFE

THE SOCIAL SIGNIFICANCE OF THE MODERN DRAMA, by EMMA GOLDMAN, affords the author an opportunity to set forth at some length, though not systematically, her views as a professional anarchist. Those persons who have gained their impression of Miss Goldman from the daily press will be a little surprised to find her widely read in the current and recent dramatic literature of England, Scandinavia, France, (Continued on page 116)



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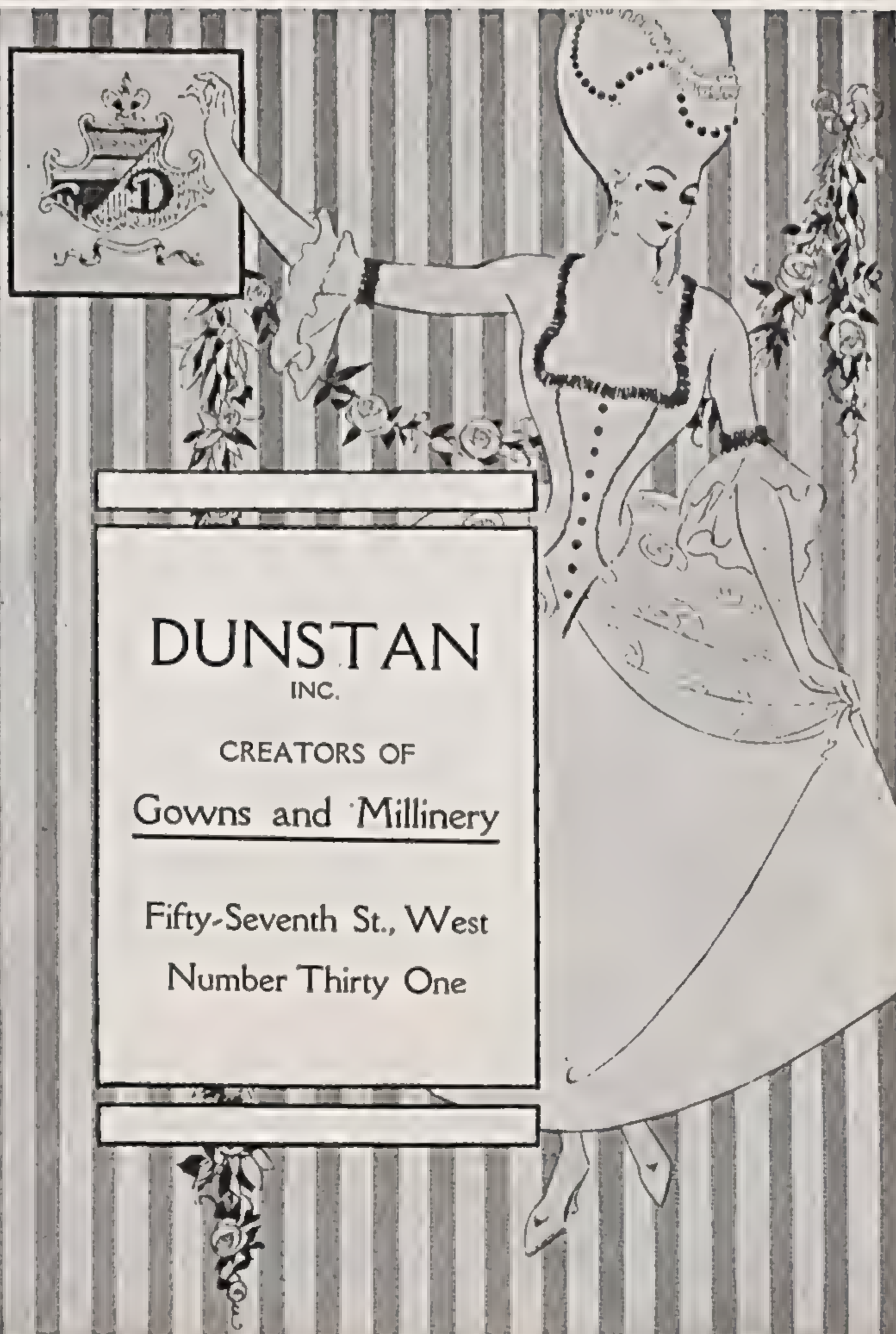
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## WHAT THEY READ

(Continued from page 114)

Germany, and Russia. She writes an idiomatic English, and although her bitterness of spirit shows through her preface and elsewhere, the book is not primarily propaganda, and the summaries of plays by Ibsen, Sudermann, Maeterlinck, Rostand, Brieux, Shaw, Galsworthy, Stanley Houghton, Githa Sowerby, Yeats and others of the Irish contingent, Tolstoy and other Russians,

**MISALLIANCE, THE DARK LADY OF THE SONNETS, and FANNY'S FIRST PLAY,** with a **TREATISE ON PARENTS AND CHILDREN,** by **BERNARD SHAW,** seems to be volume XV in the works of the Irish wit, dramatist, socialist, and brilliant professor of paradox. There is nothing actually new in this volume, since the plays have all been presented on the stage, and the enter-



Courtesy of George H. Polley Co. Photograph copyrighted

*The Ladd House shown in "The Architecture, Interiors, and Furniture of the American Colonies during the Eighteenth Century"*

with her interpretation of their message and purpose, ought to be illuminating to those who think better than she of the present social order.

It is natural for one so preoccupied as Miss Goldman is with the philosophy of revolt to misinterpret present literary phenomena, and overlook the facts of literary history. The theory of "Art for art's sake," which she deplors, is after all an invention of the critics, and the masters of art in all ages have gone right ahead expressing themselves as best they could and interpreting life as they saw it, sometimes within the limits imposed by tradition and critical theory, much of the time with small regard to either.

As to the peculiar "social significance of the modern drama," the drama seems always to have been more or less socially significant and masters in all ages have put into their plays the subjects strongly moving the public. Miss Goldman knows, of course, that "Uncle Tom's Cabin" in dramatic forms was socially influential in the United States more than half a century ago, and that "Ten Nights in a Barroom" has been socially significant for many years, and remains influential. She probably does not know, however, that an English play as old as Shakespeare undertakes to set forth "the miseries of enforced marriage." Perhaps Miss Goldman has never read Dekker's "The Shoemaker's Holiday." Although more than three hundred years old, it presents in fascinating fashion the democratic movement among the London apprentices of Shakespeare's time. Masters have been interested not only in the social problems of their own day but in the perennial personal problems. It is natural that the surviving works should be those of perennial interest. The social problem changes, the personal problems, while not always the same, remain personal in all times, and men are personal first and social afterwards. This should appeal to Miss Goldman as sound individualist doctrine. (Boston: R. G. Badger, \$1 net, postage 15 cents.)

taining set of brief essays upon Parents and Children has already appeared elsewhere. These essays make up more than a third of the book, but for some reason they are paged in Roman numerals, as if the better to distinguish them from the plays. Mr. Shaw's saner views as to the relation of parents and children are such as have long prevailed in many American households. As to the plays, they are almost as delightful in the closet as upon the stage, and no dramatist can ask higher praise. As to paper, type, and binding, the volume is a creditable piece of bookmaking. (New York: Brentano's, \$1.50 net.)

### EXCERPTS FROM THE WORLD OF ART

**THE ARCHITECTURE, INTERIORS, AND FURNITURE OF THE AMERICAN COLONIES DURING THE EIGHTEENTH CENTURY,** is the title of an excellent collection of ninety plates, fourteen by eighteen inches in size, which illustrate the homes and the furniture of America from colonial days through the early years of the nineteenth century.

These plates, which were selected by George Henry Polley, long a student of this period of American architecture and furnishing, illustrate many of the finest mansions of New England and the south. The reproduction is clear and on a scale sufficiently large to show the details of cornices, stairs, mantels, paneling, and furniture, and to make it possible for architects and decorators to enlarge them to scale for actual reproduction.

Coming at a time of reaction from the blunders in architecture and decoration of the nineteenth century, these plates should prove of practical use to the many who are now turning their attention to the revival of the beautiful and truly national styles of the early American period.

It is regrettable that more definite information is not furnished in regard

(Continued on page 118)



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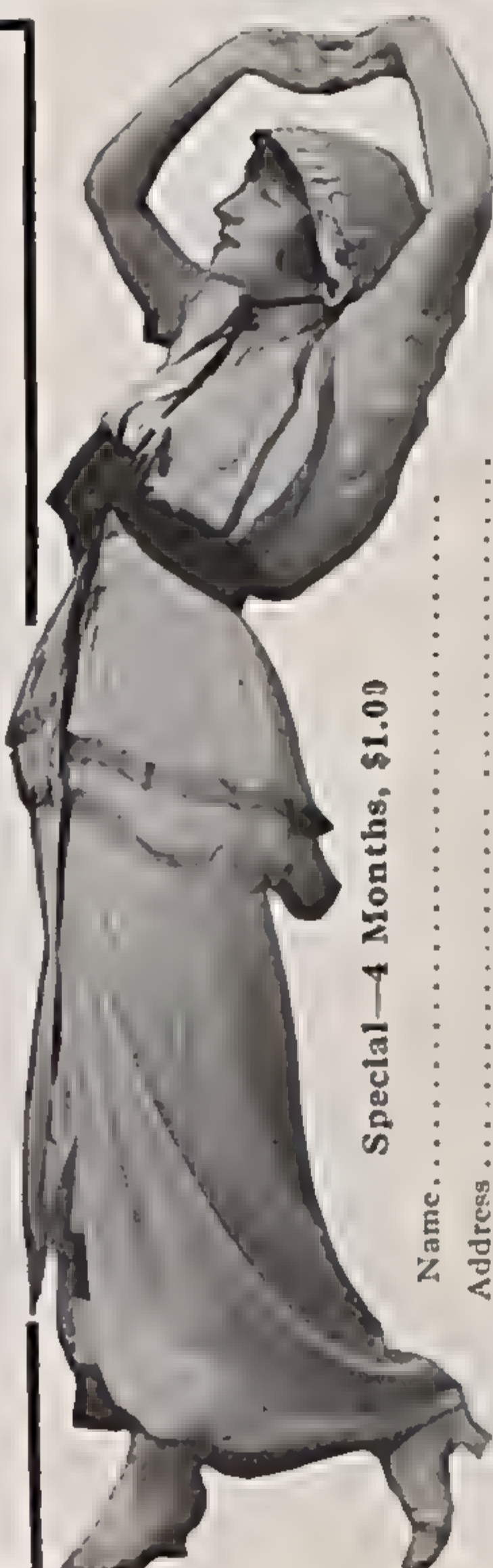
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(Continued from page 116)

to the dates, styles, and makers of the furniture illustrated. (George H. Polley & Co., Boston; price \$40. Edition limited.)

**FRENCH FURNITURE**, by **ANDRÉ SAGLIO**, consists of well-considered text, not too voluminous, and unusually beautiful illustrations, chosen with great care and mostly showing "museum pieces" of pure line and fine execution. The author owns that little or nothing is known of Gallic furniture, and the greater part of his book is given to the discussion of periods since the close of the thirteenth century. There is a fine restraint in the form and decoration of the earlier objects illustrated, and some of the cupboards and dressers of the time before Louis XIV have singular grace and elegance, without the cloying touch that crept into the furniture of the late sixteenth and seventeenth centuries. The work of the Regency and Louis XV periods seems cheaply vulgar beside the best of the earlier time. The author deplores the unprogressive acceptance of a degenerate Louis XIV taste in the furnishings of the France of to-day, but looks for a renaissance. (New York: Charles Scribner's Sons, \$2.25 net.)

**ATHENS AND ITS MONUMENTS**, by **CHARLES HEALD WELLER**, of the University of Iowa, will probably rank for a long time to come as the best popular treatment of a fascinating subject. Professor Weller makes due acknowledgment of indebtedness to his predecessors, but his book is largely the product of his own intelligent labors. He presents, in four hundred pages of text and by the aid of more than two hundred and fifty pictures, plans, and maps, an untechnical account of what remains to us of the most beautiful city that the world has ever known. The introduction deals with the materials and to some extent with the methods of construction employed in the buildings and monuments of Athens. Then follows a chapter on the site of the city, and after this a chapter sketching its history. Then come successive accounts of walls, gates, precincts, buildings, and decorative and memorial monuments. The Acropolis and its approaches receive, of course, full and detailed treatment, and the noble Parthenon occupies rightly a large part of the space given to this subject. It is hard to be sufficiently thankful for a book so admirable. (New York: The Macmillan Co., \$4 net.)

**THE CURIOUS LORE OF PRECIOUS STONES**, by **GEORGE FREDERICK KUNZ**, presents in popular form some small part of a notable expert's remarkably full knowledge of a fascinating subject. Mr. Kunz, who places the initials of three academic titles after his name, has long found leisure in a busy and useful life to write for the public such things about gems and precious stones as have always fascinated mankind. This rich and beautiful volume of more than four hundred royal octavo pages is given up to the discussion of sentiment and folk-lore, superstitions, symbolism, mysticism, and the medical and religious considerations connected with precious stones. All of these matters the author discusses with the large intelligence of a scientifically emancipated mind. He has no personal superstitions about his subject, but he admits that the wearer of a reputed unlucky stone may be so convinced of the superstition connected with it as to suffer mental or physical harm through auto suggestion. His explanation of the remarkable phenomena said to attend crystal-gazing is characteristic of his general attitude toward occultism. The crystal-gazer may see marvelous visions when the tired optic nerve ceases to respond to outward physical stimuli and begins to respond to the inward stimuli of the gazer's consciousness.

Mr. Kunz treats his subject in alphabetical order in his long chapter on the "Talismanic Use of Special Stones." He recurs to related subjects in the chapters "On Ominous and Luminous Stones," "On Crystal Balls and Crystal Gazing," "Religious Uses of Precious Stones," and "Planetary and Astral Influences." On whatever aspect of his broad subject engages his attention he writes with fascinating interest and in a style of remarkable clearness. The book is illustrated with eighty-six pictures of great variety and interest, some of them of great beauty, as, for example, the frontispiece, which shows a group of exquisitely colored gems, and in the plate opposite page one hundred and four, which shows Cardinal Farley's beautiful sapphire ring encircled with diamonds. (Philadelphia: J. B. Lippincott Co., \$5 net.)

#### LIFE IN BOOK FORM

**GRAY YOUTH, THE STORY OF A VERY MODERN COURTSHIP AND A VERY MODERN MARRIAGE**, by **OLIVER ONIONS**, presents under the guise of high comedy a satiric picture of feminism in its extreme development. Mr. Onions, bless his odoriferous name, has made a careful study of the grotesque and arabesque aspects presented by the most daring dreams and most advanced practises of the less sane feminists. His heroine is a charming little woman, scarcely more than girl, who has accepted about all that her advanced school of thought teaches, and the hero, to misuse the old term, is the ingenuous youth whom she pets, patronizes, dominates, and eventually marries. Along with these two are others, some of them professional feminists, some of the opposite school, though nearly all self-supporting men and women of unconventional views and habits. The strictly conventional group of lower middle-class folk is done with a pitiless realism that makes them in their way quite as absurd as the group belonging to the opposite pole of thought and practise, and Mr. Wellcome is about as delicious a bit of British vulgarity as any novelist has recently presented for the amazed inspection of the American public. There is a vast amount of killingly funny matter in Mr. Onions's six hundred pages, and nothing better perhaps than the chapter entitled "House Full," though some of the scenes in the circles of the commonplace group are delicious, and the doings in the fashion studio are rich in the extreme. Incidentally, the American of the book is a highly absurd caricature, worthy to rank with the stage Englishman of the earlier American drama. Most lovers of high comedy will think that Mr. Onions might have finished his book better than with a sermon, but between the first chapter and the sermon there is a deal of wholesome and significant fun. (New York: George H. Doran Company, \$1.50 net.)

**THE MARRYERS, A HISTORY GATHERED FROM A BRIEF OF THE HONORABLE SOCRATES POTTER**, by **IRVING BACHELLER**, shows the author of "Eben Holden" in his lightest mood. This little story is an extravaganza with farcical interludes. Socrates Potter is the lawyer called in to advise his multimillionaire friend as to the best method of dealing with a blackmailer who has long been bleeding the client through knowledge of the fact that he had once served a term of imprisonment for forgery. The result is an amusing and surprising succession of adventures on two continents with the appearance, disappearance, and reappearance of the blackmailer in several rôles and disguises. The title of the tale is justified by its sentimental side, which also in-

(Continued on page 120)

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## WHAT THEY READ

(Continued from page 118)

volves many characters and yet other adventures in most of which the black-mailer has a share. (New York: Harper and Brothers, \$1 net.)

**MAGIC, A FANTASTIC COMEDY**, by G. K. CHESTERTON, shows the British whimsical humorist in an unfamiliar rôle. There are seven characters in Mr. Chesterton's little comedy, a Duke who is also an ass, his secretary who is nothing in particular, a doctor who is an agnostic, a clergyman who apparently thinks it well to pretend to believe even though you be a sceptic, an Americanized British youth, nephew to the Duke who believes nothing, his sister Patricia who will apparently believe anything, and a Stranger who turns out to be a powerful magician. Mr. Chesterton employs his oddly real and unreal comedy to set forth his lack of sympathy as a believing Catholic with the unfaith of the present age, and enlivens the propagandist purpose of his work by having a good deal of fun out of several characters. (New York: G. P. Putnam's Sons, \$1 net.)

**WHAT WILL PEOPLE SAY?** by RUPERT HUGHES, bears on its decorated carton the subtitle "A Modern Vanity Fair" apparently added by the publisher, whether as connoting the work of John Bunyan or of William Makepeace Thackeray the reader is permitted to guess. One may take it for granted that so clever a man as Mr. Hughes is really too clever to challenge comparison of his work with that of either of these masters, though perhaps the challenge would be safe enough in an age that for the most part knows neither Thackeray nor Bunyan.

What Mr. Hughes shows us is the crowd of young and old given to the pursuit of costly pleasures, to the newest of new dances in the latest of late hours, a society where the women outsmoke, and almost outdrink and outswear the men, where the good fellowship of the sexes is connoted by the absence of formal courtesy, and the substitution of hail-fellow-well-met intercourse, where the arrogance of rich and socially conspicuous folk leads men and women to talk loud and brazenly display themselves in public places, sometimes to the annoyance of the common herd who would like to listen to music or attend to the stage play without such distracting amateur competition. As usual Mr. Hughes does his scenes brilliantly, and keeps the reader's interest, though most of the time there is just a little the impression of sketches or short stories in succession not quite effectively bound together as a whole. (New York: Harper and Brothers, \$1.35 net.)

**STORIES OF RED HANRAHAN**, by WILLIAM BUTLER YEATS, embodies a republication of some remarkable symbolistic tales published nearly twenty years ago and originally dedicated to A. E., who is Russell, the mystic poet of George Moore's friendly adoration, and a number of later things, part fiction, part something that is less than fact. In these Red Hanrahan stories Mr. Yeats gives us his best and simplest prose, a style limpidly clear and without a touch of affectation or archaism, yet very different from the fashion in which men ordinarily express themselves. The matter of the stories has a singular charm. They are of the western Irish peasants, and filled with the mysticism that belongs to those folk and that thousands of them dwelling in America conceal from the mainly unsympathetic new world to which they have come to better their material condition. The other stories, making up more than half the volume, deal much with the monastic life of Ireland in an earlier though not the earliest period. (New York: The Macmillan Company, \$1.25 net.)

**HENRY OF NAVARRE, OHIO**, by HOLWORTHY HALL, is a thoroughly delicious study of a young Harvard man by one recently such himself, who modestly conceals his identity under a name familiar to the academic world of Cambridge. The college story has been done in many lands and tongues and in several generations, and there runs through all a note of resemblance, which note, of course, is that of youth. In "Henry of Navarre, Ohio," the distinguishing qualities are a tasteful humor, a fine lightness of touch, and a quick sympathy with varied humanity. The author manages to achieve a manifest detachment from his subject. (New York: The Century Co., \$1 net; postage 8 cents.)

**BROKEN MUSIC**, by PHYLLIS BOTTOME, as the author frankly confesses, was written in some sort at second hand. The tale is of artistic circles in Paris, and the author owes her local color to a man whose name she is not at liberty to disclose. Doubtless those who know Paris familiarly would discover the mistakes almost unavoidable in a tale told by such a method, but to most American readers the local color will seem sufficiently true, and as to the rest—plot, character, incident, dialogue—all have interest and a convincing air of truth. "Broken Music" is a thoroughly good story, and a rather remarkable triumph in an unfamiliar field. (Boston and New York: Houghton Mifflin Company, \$1.35 net.)

### BOOKS RECEIVED

"Letters from a Living Dead Man, written down by Elsa Barker"; a record of what a well-known author apparently believes to be actual communications from the world of disembodied spirits. (New York: Mitchell Kennerley, \$1.25 net.)

"Tolstoy, His Life and Writings"; by Edward Garnett; a volume in the Modern Biographies series. (London: Constable and Company, Ltd.; Boston and New York: Houghton Mifflin Company, 75 cents.)

"E: The Complete and Somewhat Mad History of the Family of Montague Vincent, Esq.," by Julian Hinckley; of life at Newport and elsewhere. (New York: Duffield and Company, \$1.35 net.)

"Midstream: A Chronicle at Half-way," by Will Levington Comfort, tells frankly, but not quite nakedly or offensively, the autobiographic story of a popular novelist who at thirty-five pauses to look back over a checkered career. (New York: George H. Doran Company, \$1.25 net.)

"Memories of Two Wars," by Frederick Funston, Brigadier-general, U. S. A.; a new and cheap edition in one volume. (New York: Charles Scribner's Sons, \$1.50 net.)

"Jess of the River," by Theodore Goodridge Roberts; a romance of Canadian woods and waters. (New York: G. W. Dillingham Company, \$1.25 net.)

"The Silver King," by Alfred Wilson Barrett; founded on an old and highly popular melodrama by Henry Arthur Jones and Henry Herman. (New York: G. W. Dillingham Company, \$1.25 net.)

"Inspiration," by Carol Gordon; a romance of New York and Europe. (New York: G. W. Dillingham Company, \$1.25 net.)

"You Should Worry," by George V. Hobart; a popular humorist's amusing treatment of American foibles. (New York: G. W. Dillingham Company, 75 cents net.)

"Angel Island," by Inez Hayes Gillmore; a modern "Peter Wilkins" reinforced by a touch of feminism, and heightened by illustrations in color. (New York: Henry Holt and Company, \$1.35 net.)

"Bransford in Arcadia," by E. gene Manlove Rhodes; a tale of cowboy life and adventure. (New York: Henry Holt and Company, \$1.20 net.)





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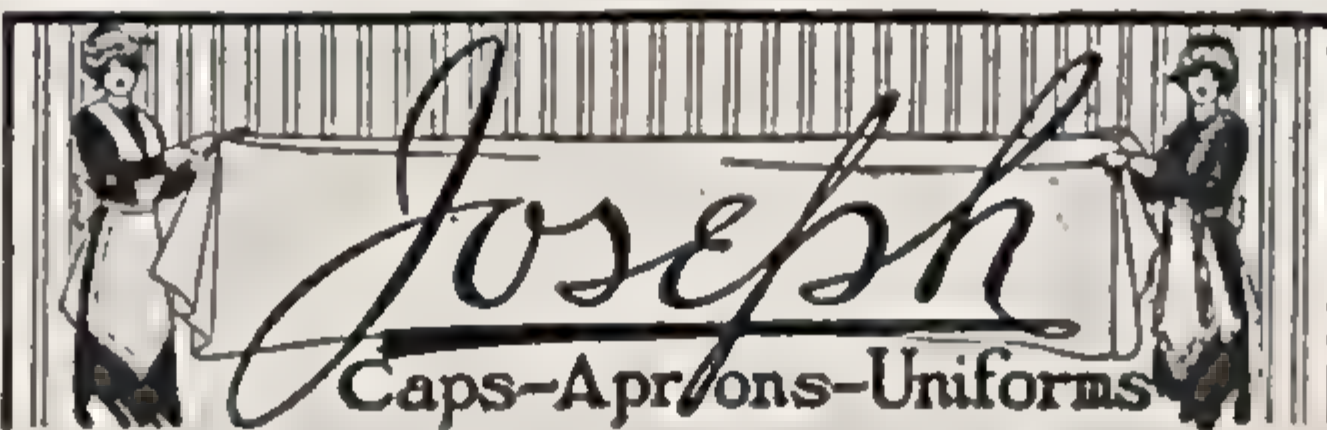
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## IN THE WAKE of the FROST

By ELISABETH WOODBRIDGE MORRIS

IT is late afternoon in mid-September. I stand in my garden sniffing the raw air, and wondering, as always at this season, will there be frost to-night or will there not? Of course, if I were a woodchuck or a muskrat, or any other really intelligent creature, I should know at once and act accordingly, but being only a stupid human being, I am thrown back on conjecture—assisted by the thermometer.

There seems a little too much wind for frost and, as the thermometer is above forty, I trust that my nasturtiums are safe. However, I am not quite easy in my mind until the next morning when, running out before breakfast, I make the rounds of my garden and find everything untouched by frost.

But a few days later the alarm comes again. There is no wind this time, and, what is worse, an ominous silence falls at dusk over the orchard and meadow. "Why is everything so still?" I ask myself. "Oh, of course—the katydids aren't talking—nor the crickets, nor all the other whirry things. Ah, my poor garden. I must cover my nasturtiums for there'll be frost to-night."

#### TUCKING THE NASTURTIUMS IN

And so the nasturtiums are tucked up, cosily hidden under layers of big sheets of paper, the corners fastened down with stones. To be sure, the garden is rather a funny sight with these pale shapes sprawling over its beds. But it pays, for in the morning, though over in the vegetable garden the squash and lima bean leaves are blackened and limp, my nasturtiums are still pert and crisp. I pull off the papers, wondering what the passers-by have thought, and lo! my gay garden, good for perhaps two weeks more.

However, a day arrives when even newspaper coddling is of no avail. Sometimes it is in late September, sometimes not until October, but when it comes there is no resisting. The sun goes down and leaves a clear sky paling to green at the horizon. A still cold falls upon the world, and I feel that it is the end. Shears in hand, I cut everything I can: nasturtiums down to the ground, leaves, buds, and all; feathery sprays of cosmos; asters by the armful. These last bouquets that I bring into the house are always the most beautiful, for I do not have to save buds for later cutting—there will, alas, be no later cutting.

So I fill my bowls and vases, and next

morning I go out, well knowing what I shall see. It is a beautiful sight, too, if one can forget its meaning. The whole golden-green world of autumn has been touched with silver. In the low-lying swamp beyond the orchard it is almost like a light snowfall. The meadows rising beyond the barns are silvered over wherever the long tree-shadows still lie. And in my garden too, where the shadows linger, every leaf is frosted, but as soon as the sun warms them through, leaf and twig turn dark and droop to the ground. It is the end.

The end!—except, indeed, for my brave marigolds and calendulas and little button asters. It is for this season that I have given them space all summer, nipping them back when they tried to blossom early, for in midsummer they seem a bit crude compared with the other flowers. But now that frost is here, my feelings warm to them; I can not criticize their color and texture, so grateful am I to them for not giving up. And when last night's cuttings have faded, I shall be very glad of a glowing mass of marigold beside my fireplace, and of the yellow stars of calendula, like embodied sunshine, on my dining-table.

Well then, the frost has come. And after the first pang of realization, I find that, curiously enough, the worst is over. Since it has come, let it come. And now—hurrah for the garden house cleaning! The garden is dead—the garden of yesterday. Long live the garden—the garden of to-morrow! For suddenly my mind has leaped ahead to spring.

#### JACK FROST'S FINGERS

I can hardly wait for breakfast to be over before I am out in working clothes pulling up things—not weeds now, but flowers, or what were flowers. Nasturtiums, asters, cosmos, snapdragons, stocks, late-blooming corn-flowers—up they all come, all the annuals, and the biennials that have had their season. I fling them together in piles, and soon have small haystacks all along my grass paths, and, there I am, down again to the good brown earth.

It is with positive satisfaction that I stand and survey my beds, great, bare patches of earth, glorified here and there by low clumps of calendula and great bushes of marigold. Now, I can do anything. I can dig and fertilize and transplant; I can plan and plan. There

(Continued on page 124)

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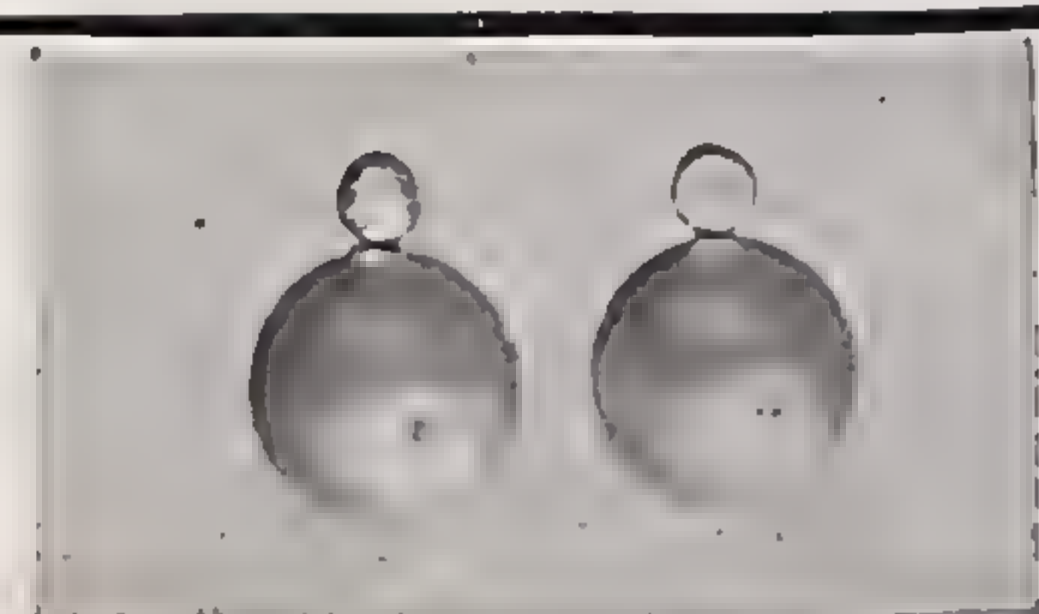
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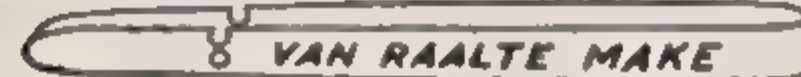
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## IN THE WAKE of the FROST

(Continued from page 122)

is, perhaps, no season of all the garden year that brings more real delight to the gardener, no time so stimulating to the imagination. The crisp wind stings my cheeks, but as I work I feel the sun hot on the back of my neck. I get the smell of the earth as I turn it over, mingled with the pungent tang of marigold blossoms. Very pleasant is the out-of-door smell of the marigolds, though it is almost too strong for the house except near a fire-place. I believe the most characteristic autumn odors are, to me, those of marigold mingled with the fragrance of apples piled in the orchard; the good smell of earth newly turned up; and the flavor of burning leaves, borne now and then on the wind from the out-of-door house cleaning of the world.

As I work, my fancy is active. This year the garden has been good, but next year it shall be better. All the failures, or near-failures, shall, of course, be turned into successes, and the successes shall be bettered. Last year there were not quite enough hollyhocks, but next year there shall be such glories! There are the seedlings that I have been saving, over on the edge of the phlox. I dash across to look them up—yes, here they are, splendid little fellows, leaves only a bit crumpled by the frost. I dig them up carefully, keeping earth packed about their roots, and one by one I convey them across the garden and set them out in a beautiful row where I want them to grow next year. Their place is beside the old stone-flagged path and I picture them rising tall against the long side of the wood-shed, the bareness of which I have already more than half covered with honeysuckle.

Then there are my foxgloves. Some of them I have already transplanted, but not all. There is a little corner full of stocky yearlings that I must change now, so that corner can be used for poppies. I have kept seeds of this year's poppies—funny little brown pepper-shakers with tiny holes at the end through which I shake out the fine seed dust. Doubtless they would attend to all this without my help, but I like to be sure that even my self-seeding annuals come up where I most want them.

### THE CHILDREN OF THE GARDEN

Biennials, like the foxgloves and Canterbury-bells, are the difficult children of the garden, because they have to be planned for not only for next year but for the year after. Next year's bloom is secured—unless they "winter-kill"—in this year's young plants which have been growing since spring or even since the autumn before. These I transplant for next summer's beauty, but for those of the year after, I like to take double precautions. Already I have tiny seedlings, started in August, but besides these I sow seed too late to start before spring; a severe winter may do havoc, and I shall then need the early start given by autumn sowing.

As I work on, I discover all sorts of treasures—young plants, seedlings from all the big folk of my garden. Young larkspurs surround the bushy parent clumps and the ground near the forget-me-nots is fairly carpeted with little new ones. I have found that though the old forget-me-nots will live through the winter, it pays to pull out the most ragged of them and trust to the youngsters to fill their places. These, and English daisies, I let grow together about as they will, for their mingling of pink, white, and blue is pretty. They never run out, and all I need to do for them is to keep them from spreading too far, or from crowding each other too much.

When my back aches from this kind of sorting and shifting, I straighten up and look about me again. Ah, the phlox. Time now to attend to them. My white phlox is really the most distinguished thing in my garden. I have pink and

lavender too, but any one can have pink and lavender by ordering them from a florist. They can have white, too, but not my white, for mine never saw a florist; it is an inheritance.

Sixty or seventy years ago, north of the old house where I now live, there was a beautiful little garden tended and loved by a beautiful lady. The lady died, and the garden did not long outlive her. Its place was taken by a crab-apple orchard, which flourished and bore blossom and fruit until in its turn it grew old. The garden had faded to a dim tradition, when one day in August, a few years ago, I discovered, under the shade of an old crab-apple tree, two slender sprays of white phlox trying to blossom. In memory of that old garden and its lady, I took them up and cherished them, and the miracle of life was again made manifest. From those two little half-starved roots has come the most splendid part of my garden. All summer it makes a thick green wall on the edge of the beds, beside the flagged path. In the other beds it rises in luxurious masses, and gives background and body with its wonderful deep green foliage, and when its season to bloom arrives—a long month, from early August to mid-September—it is a glory of whiteness, the tallest sprays on a level with my eyes, the shortest shoulder-high, except when rain weighs down the heavy heads and they lean across the paths and bar my passage with their fragrant wetness.

Here and there I have let the pink and lavender phlox come in, for they begin to bloom two weeks earlier than the white, when the garden needs color. But, always, my white phlox must dominate. And it does. Most wonderful of all is it on moonlight nights of late August, when it broods over the garden like a white cloud, and the night moths come crowding to its fragrant feast with their intermittent burring of furry wings.

AH, WELL!—

Ah, well, the phlox has passed now for this year, and its trim green leaves are brown and crackly. I can do what I like with it after this. So when my other transplanting grows tiresome I fall upon my phlox. Every year some of it needs thinning, so quickly does it spread. I take the spading fork, and, with what seems like utter ruthlessness, I pry out from the thickest centers enough good roots to give the rest breathing and growing space. Along the edges of the paths I have to cut out encroaching roots each year, or else soon there would be no paths. But all that I take out is precious, either to give to friends for their gardens or to enlarge the edges of my own. This phlox needs almost no care, and will fight grass and weeds for itself.

There are phlox seedlings, too, all over the garden, but I have no way of telling what color they are, though usually I can detect the white by its foliage. I take them up and set them out near the main phlox masses, and wait for the next season's blossoming time before I give them their final place.

As I am thus occupied digging, planting, thinning, sowing, I find it one of the happiest seasons of the year. It is partly the stimulus of the autumn air, partly the pleasure of getting close to the ground. As I thin my forget-me-nots I see them—in my mind's eye—in a blue mist of spring bloom. Thus a garden rises in my fancy, a garden where neither beetle, borer, nor cutworm doth corrupt, and where the mole doth not break in nor steal, where gentle rain and blessed sun come as they are needed, where all the flowers bloom unceasingly in beautiful colors—a garden such as never yet existed nor never shall, till the tales of fairyland come true. I shall never see that garden, yet every year it blooms for me afresh—after frost.



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See page 134



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# SEEN on the STAGE

(Continued from page 72)

pistols, in an apparent effort to elude the capture which is, in reality, the goal of his endeavor?

There are several other inconsistencies in the plot,—one of which, at least, should be called to the attention of the author. It is stated that Mr. Harrington is vice-president of the burglar insurance company and that the heroine is an intimate friend of the Harrington's. Why, in that case, does she accept the ultimatum of the deputy surveyor, instead of telling the whole truth to Mr. Harrington and begging him to rescue her from the false and dangerous position in which she has been placed?

But it is only fair to state that such questions as these are never asked by the preponderant majority of those theatre-goers who have been entertained by Mr. Megrue's spirited and dashing melodrama. The play is good of its kind; and the kind may be defined, in the familiar phrase, as "what the public wants."

## "WHAT HAPPENED AT 22"

IF the whole of Mr. Paul Wilstach's melodrama, entitled "What Happened at 22," were as interesting as the final act, it would be necessary to advise every one to see it; but, unfortunately, this act must be waited for through two preceding acts of cumbrous preparation, and the period of this waiting seems long and wearisome.

The final act is set in the library of a house at 22 Fifth Avenue, New York. This is the residence of a famous lawyer, who is engaged in tracking down a no less famous forger. The forger has succeeded in securing employment as a valet in the house of his pursuer, in order to spy upon him. Driven to desperation as the lawyer draws closer to the end of his investigation, the valet murders him. Subsequently, by subtle suggestion, he contrives to cast suspicion of the murder on the dead man's son, until, by a sudden trick of the heroine's, he is betrayed into an involuntary gesture that reveals his own responsibility for the crime.

All of this is very interesting; but in order to get the murderer, and also the heroine who ultimately traps him, into the house at 22 Fifth Avenue, Mr. Wilstach has deemed it necessary to drag his audience through two acts of preparation which afford very few opportunities to his actors and which therefore seem laborious and dull.

## "TWIN BEDS"

OF the farces of the early season, perhaps the most successful is "Twin Beds," by Salisbury Field and Margaret Mayo. There is nothing noticeably novel in the theme or the construction of this farce, but the situations are handled with considerable ingenuity, and the responsive laughter of the audience is steadily augmented from the outset to the end. There are many witty sallies in the lines, and the excellent acting of Miss Ray Cox and Mr. John Westley contribute greatly to the enjoyment of the play.

The life of the hero is made miserable by the fact that his wife insists on entertaining socially all the other tenants of the large apartment house in which they live. Here we find a repetition of the theme of Sardou's famous "Nos Intimes," with the difference that, in this case, it is the wife, instead of the husband, who persists in burdening the household with unwelcome guests. The hero moves to another apartment house that has newly been erected by the same landlord only to discover that all his hated neighbors have been persuaded by the concessions of the landlord to make the same move. He is particularly annoyed by an Italian tenor who has developed a gallant habit of making love to the hero's wife. One night, when the hero is presiding at a late party at his club, the intoxicated tenor

blunders into the wrong apartment and subsides to sleep in the hero's bed. The tenor is first mistaken for a burglar by another tenant, and chased in and out of closets at the point of a pistol; and, subsequently, when the tenor, clad in the hero's pajamas, is discovered in a clothes basket (for even contemporary writers of farce must acknowledge their indebtedness to the inventor of the adventures of Sir John Falstaff) a scandal is aroused which threatens to disrupt two families with internecine strife. But, according to the pleasant fashion of farce, the threatening misunderstandings are all cleared up in the end.

The idea of a person going to sleep in the wrong bed, and subsequently being chased around the stage by all the other characters, is as old as the history of farce, but it has been put to pleasant uses in the present play.

## "THE THIRD PARTY"

"THE THIRD PARTY" is a more hackneyed and less dexterous piece of work. This is an English farce, by Jocelyn Brandon and Frederick Arthur, which has been revised for the American public by Mark Swan.

A certain restaurant in London is accustomed to supply professional chaperons to lend a color of legitimacy to tête-à-tête luncheons and dinners between couples who ought not to be seen alone together in public. The hero of this farce, a young aristocrat named Hillary Chester, is serving in this capacity at a private meeting of a certain Rose Gaythorne and an admirer of hers named Christopher Pottinger, who is a member of Parliament, when Mrs. Pottinger appears in the restaurant, accompanied by her brother and her sister. Pottinger at once introduces Hillary and Rose to his wife as "his friends, Mr. and Mrs. Gazzaza." Mrs. Pottinger invites them down to her country seat, and circumstances require them to accept the invitation.

The subsequent fun of the farce is derived from the fact that Mrs. Pottinger and her relatives assume that Hillary and Rose are married, whereas both the hero and the heroine are really engaged to marry other characters, who by this fact become involved in the general confusion.

This material, though amusing in its way, is neither original nor subtle, and the actors are obliged to play the piece rather violently in order to arouse the laughter of the audience. The best work in the cast is done by Mr. Taylor Holmes as the hero. His performance is well keyed to the requirements of the farce and is excellently executed.

## "THE HIGH COST OF LOVING"

THE only reason for noticing "The High Cost of Loving" in the pages of this magazine is that it is necessary to record a protest against the execrable taste displayed in both the play and the performance. This piece was adapted by Frank Mandel from a German source, and it exhibits all of the traditional characteristics of heavy-fisted German farce. It is calculated only to evoke the loud guffaw that speaks the vacant mind. The theme is coarse, the technical treatment is conventional, and the humor is both crude and vulgar.

## "CORDELIA BLOSSOM"

THE one pleasant feature of "Cordelia Blossom," by George Randolph Chester and Lillian Chester, is the character of Colonel Watterson Blossom, a sentimental southern gentleman of the traditional type,—ingenuous in his idealism, elaborate in his courtesy to ladies, and eagerly militant against any project or suggestion that seems to him to savor

(Continued on page 128)



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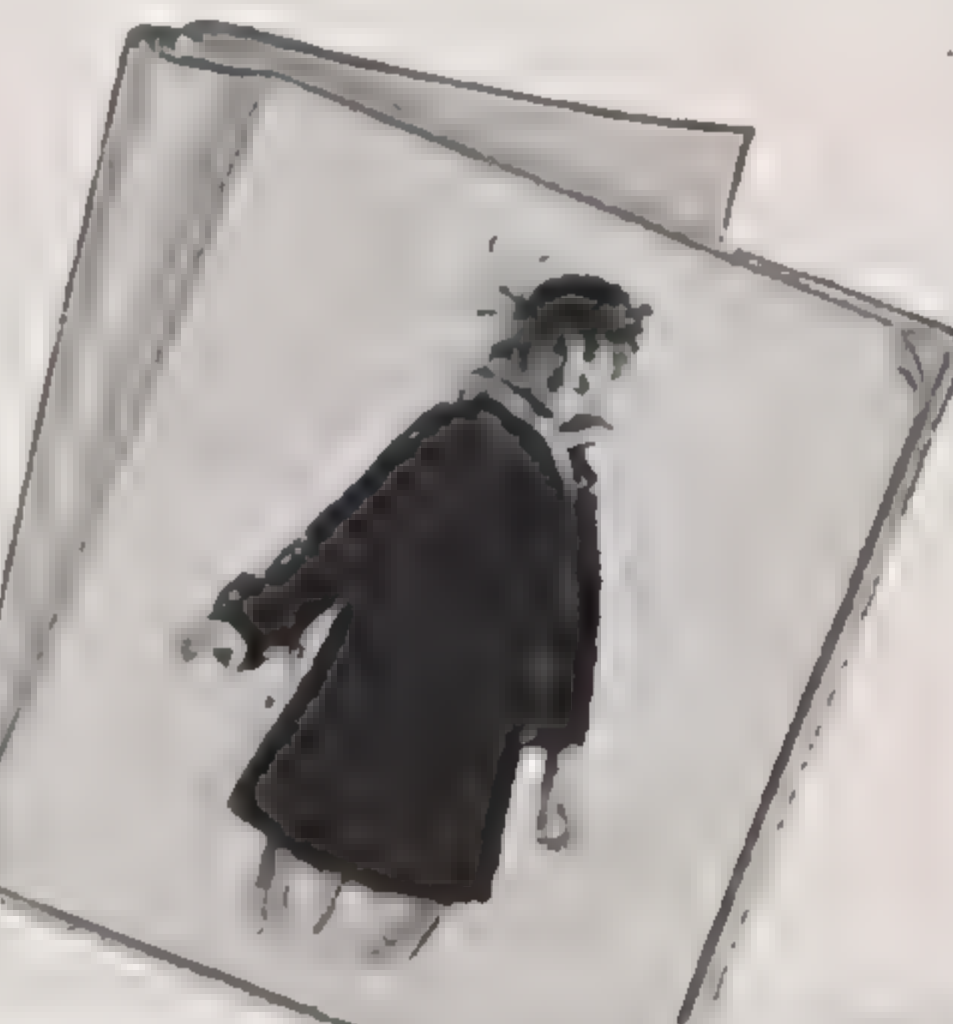
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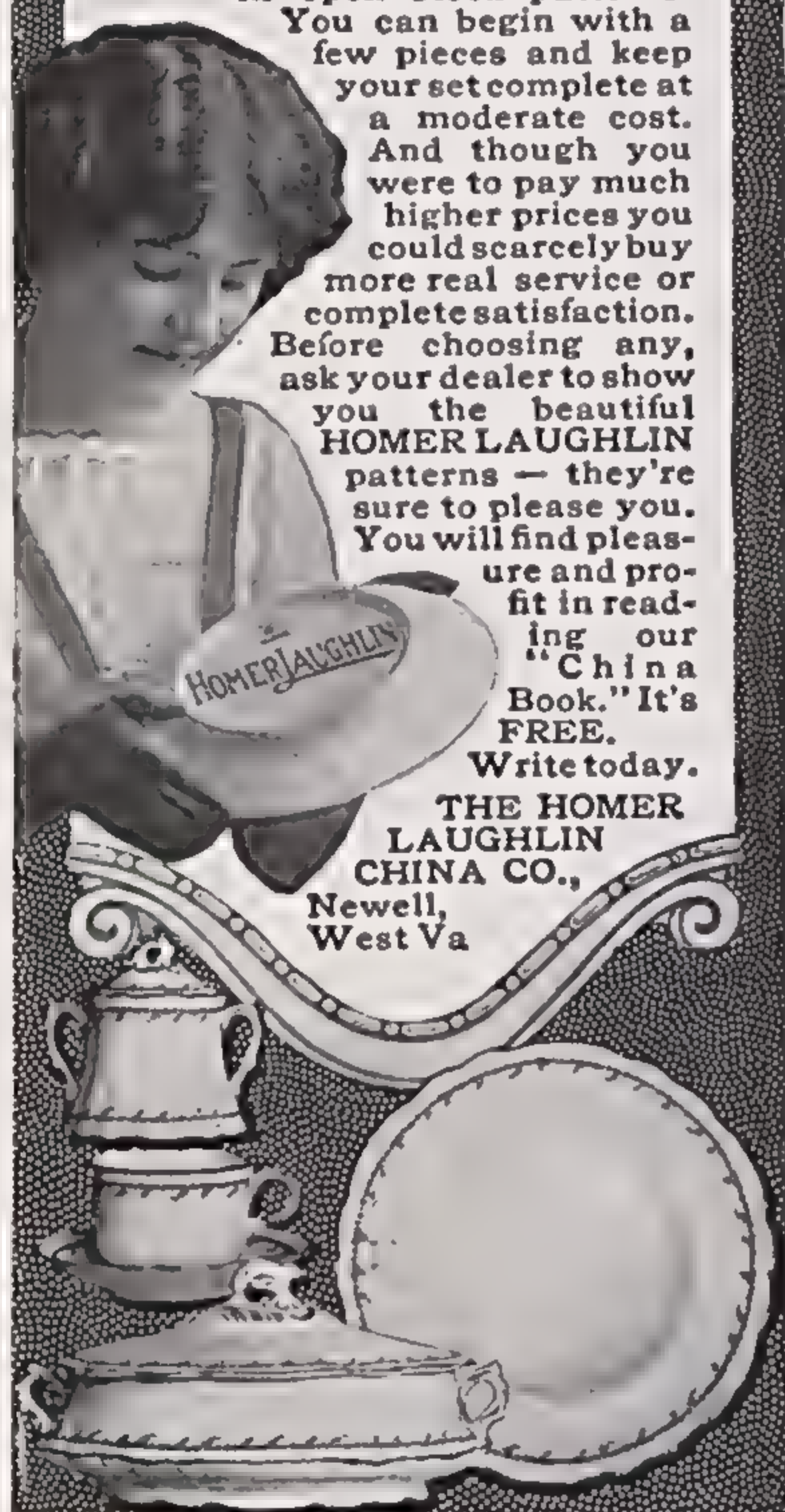
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The Knickerbocker Tie—smart for fall street wear—light enough for dancing. Patent leather and natural color buckskin. The novel vamp treatment is especially effective with the graceful Spanish heel.



## SEEN on the STAGE

(Continued from page 126)

of dishonor. This character is charmingly played by Burr McIntosh, whose return to the stage, after a long absence, is very welcome. But the play itself is tedious. Mr. Chester, successful though he be as a writer of short-stories, apparently needs no less a playwright than George M. Cohan to transfer them successfully to the stage.

The main trouble with the present piece is that it lacks sufficient subject matter. As a result, the plot is necessarily more complicated than it would be if there were more material to build with. The authors seem to have felt the burden of this excessive complication, for, in the midst of nearly every scene, they pause to explain the progress of the plot over and over again in passages of exposition. Nothing is more tedious than a laborious and iterated explanation of events that are not interesting in themselves.

The colonel's wife, Cordelia Blossom, desires to be elected president of the most important woman's club of the little southern city where the scene is laid. To increase her personal prestige, she persuades her husband to run for mayor, and, by aiding the social aspirations of the formerly ostracized wife of the political boss of the opposing party, she induces the boss to connive at the election of the

colonel. But the colonel, with his ingenuous unfamiliarity with politics and militant disregard of all subterfuges that seem to him dishonorable, continually jeopardizes the skilled efforts of the boss to throw the election to him. In the end, however, he wins his own election by a move that seems to his advisers more quixotic than all the other apparent errors of his campaign, and, as a consequence, Cordelia Blossom is elevated to the presidency of the woman's club.

The fundamental idea of this comedy seems to be the same as that of "Get-Rich-Quick Wallingford,"—namely that honesty is the best policy; but, in "Cordelia Blossom," the idea is ground to pieces in the machinery of the plot. The dialogue is not funny. Mr. Chester seems to think that the royal road to humor is to write in slang, but most of his slang speeches are laborious and artificial. Also, the general performance of the play is bad. The actors are permitted to shout at the top of their lungs, and to make night hideous with howling. Whoever is responsible for the din and clatter of the third act should reread Hamlet's advice to the players to "use all gently" and to "acquire and beget a temperance that may give it smoothness."

## THE AMERICAN MANUFACTURER in the BREACH

(Continued from page 66)

it." However, if dyestuffs prove obtainable, she will not be obliged to forego this favored material, for very beautiful velvets are made here, among them a lovely supple quality known as *chiffon velours*, also called "wedding ring" velvet because of the fact that it can almost be drawn through the proverbial ring.

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reach us. A considerable quantity of French goods has already arrived here, and cables are even now carrying news of the fashions which Paris, although sorely harassed, continues to evolve. Should La Rochelle on the west coast of France be made the port of exit, as has been suggested, it seems improbable that there will be interference with steamers bound for America.

Readjustment to new conditions, however, requires time. So, for the present, when the American woman goes shopping it will be forced upon her attention not only that her gowns and hats have come from Paris and her finest furs from Russia, but that her very handkerchiefs are woven of Belgian, Russian, or Irish flax. She will realize that her richest ribbons are imported, that most of her veillings have been made abroad, that her dainty collars are fashioned of French laces and chiffons, that most of the leather of which her gloves and purses are made must cross the seas, and that her perfumes are compounded in foreign laboratories. She will be wise to consider the convenient little cube of pins on her dressing-table, and caution her maid to harbor the needles against a possible day of need.

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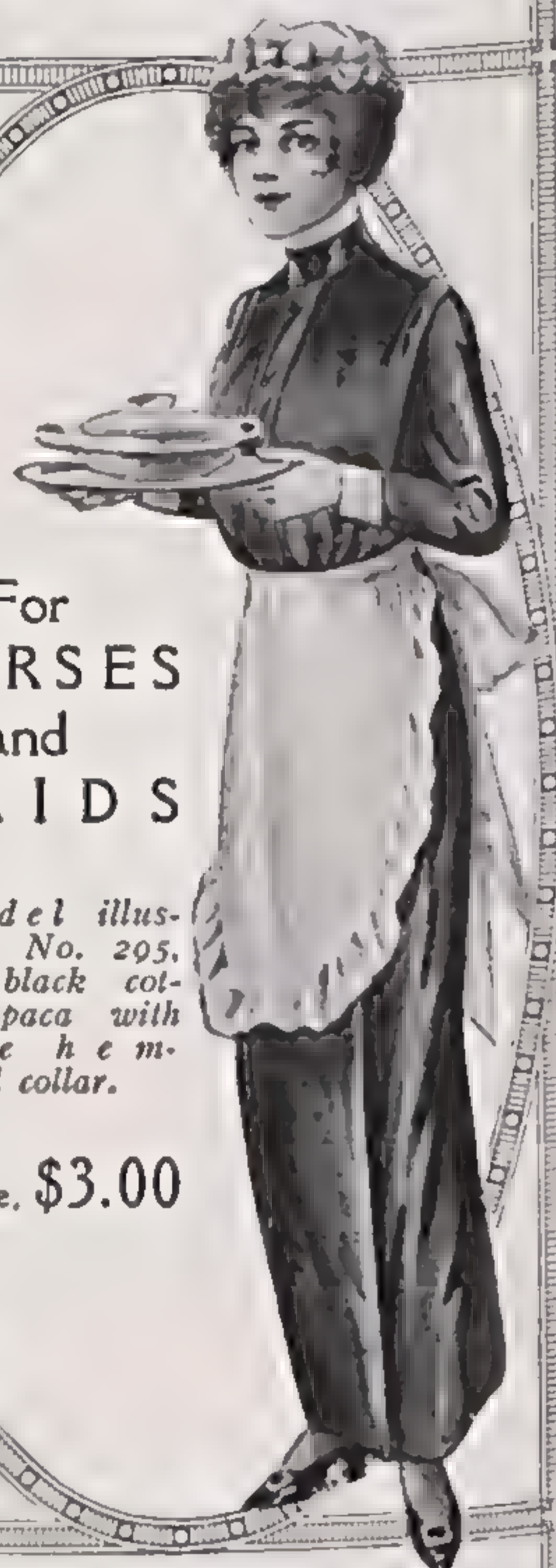


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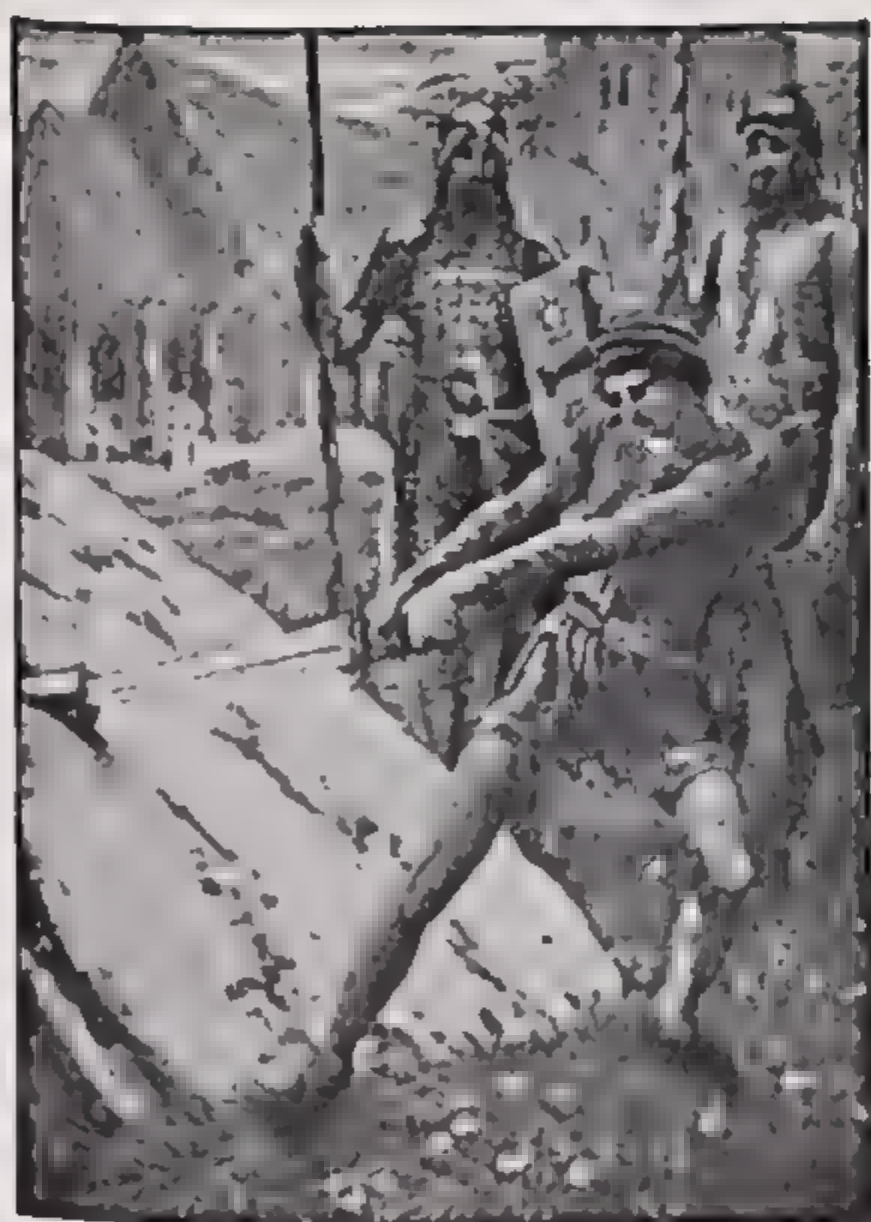


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WEST THIRTY-SECOND  
STREET

Our only address



With the whole world of fashion turned topsy-turvy by European wars, you will certainly need, more than ever before, Vogue's authoritative advice in your buying

THE great European war has now lasted two months. Mails are disorganized; ocean steamships are running on greatly altered schedules; the transatlantic cable service is irregular. All this you know, and you have probably asked yourself, "How shall I secure authoritative news of the Autumn and Winter Fashions?"

Vogue is prepared to give you this news, even though other sources of foreign fashion news are closed. This is not a matter of chance, or of luck. It is due to the fact that Vogue's foreign staff, divided between Paris and London, is able to get *all* the authentic fashions that are being produced abroad.

Vogue's influence upon American fashions during the war will be greater even than in times of peace. By reading Vogue regularly you will secure all the newest, smartest styles. Even though there is elsewhere a great deal of confusion about these styles, Vogue's authority will insure the smartness of your Autumn wardrobe.

Be sure to get the next Vogue—the

## WINTER FASHIONS

number, dated October 15

This splendid number will be more than ever essential to the success of your new gowns and hats. It will discuss, still more thoroughly than usual, the complete Winter costume; after reading it, you will be in a position to *know* while other women can only *guess*.

Order the Winter Fashions Number now from your newsdealer—the next time you pass his stand. The demand for it will be abnormal and you cannot be sure of a copy unless you put in your order in advance.

A word to your newsdealer now will insure the punctual receipt of all Vogue's Autumn and Winter Numbers



## Those Who Wish To Have Distinctive Homes—

will find it of great value to make a study of the best recent examples of home decoration in America and abroad. The only magazine which adequately deals with all possibilities of decorative and fine art is

## Arts & Decoration

*A Magazine  
for the Collector  
and Connoisseur*

Besides containing one or more articles on a distinctive home having some unique decorative feature, each number contains numerous other profusely illustrated articles on antiques, collecting, and the various phases of art which are of essential interest to all lovers of the beautiful.



### Special Offer to Readers of Vogue

We will enter your name for a six months' trial subscription, the regular price for which is \$1.50, if you will send us \$1.00 now. Send us your order today to insure its prompt attention.

\$3.00 a Year—Twenty-five Cents a Copy

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ADAM BUDGE, Publisher V.O.  
434 Lafayette St., New York City

I enclose \$1.00. Please send me *Arts and Decoration* for six months.

Name .....

Address .....

## This Gossamer Gown for The Dance



*It is one of my  
Cheruit creations, flounced  
and dainty. A period  
gown of filmy lace and  
chermuse. The price  
is attractive at \$55.00  
Maurice.*

¶ A Gown for the dance, chic and inexpensive, is difficult to achieve. We have it here, and with it many others more pretentious, fashioned of the finest imported materials.

¶ This season we have striven for unusual effects in evening gowns, ever bearing in mind the short life of a dance frock, and the necessity for curtailing the cost.

MAISON MAURICE

IMPORTERS

516 Fifth Avenue, at 43rd Street

NEW YORK



**Ovida**

## Reducing Brassiere

Adaptable With or Without Corset

For waltzing to a dreamy strain,  
For marching in the ranks,  
For riding through a shady lane,  
For playing girlish pranks,  
For strolling on the promenade,  
For boating on the bay,  
For resting or for working hard,  
Wear O-V-I-D-A.

For bathing in the briny surf,  
For basking in the sand,  
For golfing on the grassy turf,  
For roaming meadow land,  
For garbing in the fashion's art,  
For dressing negligee,  
For feeling comfy, looking smart,  
Wear O-V-I-D-A.

Reduces at Once 2 to 4 Inches.  
Made in Six Models

With or Without Shoulder Straps.

Made of Elasticot, a scientifically contoured fabric that exercises a tendency to permanently contract the tissues and reproduce the perfect feminine model. Adaptable to every figure. We guarantee the OVIDA to be the most perfect Figure-Shaping and Health-Protecting Garment ever invented. Regular sizes, 32 to 52.

Look for the Label **Ovida**

Protected by U. S. Patent No. 44411

SOLD AT LEADING STORES  
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Send for handsome Free Book of  
Fall Styles

**Ovida Company**

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are compellingly attractive. Every man and woman feels the irresistible appeal made to the eye by arms, slim, shapely and gloriously white, by hands that are smooth, fair, and dimpled. Age is no excuse for hands and arms that plainly say, "I am not young."



## The JULIET Medicated GLOVE

amazingly comfortable, is worn when motoring, shopping, walking or sleeping. Purging the pores, stimulating circulation and nourishing underlying tissues, it molds the excessively fat, or the very thin hand or arm to more nearly perfect proportions. The skin is bleached an ivory white—no freckles, tan or redness remain. No chapping can occur. The JULIET PASTE is always used with Juliet Gloves.

"Look younger and you will feel younger." Begin with your hands and arms. Mail us your order, and check, the day you read this.

WRIST LENGTH, \$3. ELBOW LENGTH, \$4  
\$1 Jar of Paste FREE with each pair. Parcels post paid

**THE JULIET COMPANY**  
211 West 20th Street, New York

## Landes

63 West 46th Street, New York  
Now showing one hundred  
models in suits, blouses, coats,  
afternoon and street dresses.



A refined and fashionable garment  
exquisitely made.

**Dressy Suit of Imported Ziberline.** Bernard model. Revers and military collar of black velvet. Belt, sleeves and panel on skirt are elaborately trimmed with hand-made crow-feet and jet buttons. All sizes and to measure. In black, \$45.00  
brown, green and blue

Mail orders receive personal attention.



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## Exclusive Outfitters to Young People



Style No. 864

Navy, Brown or Green Serge

\$17.00

Same Colored Linens \$8.75

## Appropriate and Youthful Clothes for Girls and Boys

As the recognized American headquarters for the better type of youthful apparel, reflecting the accepted usage here and abroad, De Pinna is specializing on

## Boarding School and College Apparel

Being in close touch with the principal private and boarding schools and colleges, this house presents simple school dresses and suits which exactly meet all requirements.

## De Pinna Outfits for Boarding School Boys

Suits and overcoats modelled from English styles, in exclusive fabrics and tailored to meet the requirements of leading schools.

The prevailing taste of college men is reflected in De Pinna haberdashery.

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Fifth Ave. at 36th St.  
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A Corset That Laces In Front

Fashion stipulates that the lines of the figure should portray those of the perfectly proportioned feminine form. To attain this end, care must be exercised in the selection of a corset. The garment should be correctly designed and properly fitted. The Frolaset front lacing corset is suggested for your consideration.

Your dealer can probably show you the new Frolaset fall models.

\$3.50 to \$40.00

**FROLASET CORSET CO.***Makers of Front Lacing Corsets Exclusively*

DETROIT, MICH.

New York  
Fifth Avenue Bldg.Paris  
16 Sainte Cecile

## BERTHE MAY'S MATERNITY CORSET

Only corset of this kind made for its own purpose. Worn at any time. Dress as usual. Normal appearance preserved. Simple and exclusive system of enlargement

Price \$5 and Upwards

Mail orders filled with complete satisfaction.

Corsets for ordinary wear on same lines.

Call at my parlors or write for Booklet No. 14, sent free under plain envelope.

**BERTHE MAY**  
10 East 46th St. New York

Opposite the Ritz-Carlton



## Club Cocktails

**S**UPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds All Dealers

**G. F. HEUBLEIN & BRO.**

Sole Proprietors

Hartford New York London

## Memorandum

"To secure at once MARY GREY'S four special preparations for making the skin beautiful after a summer in the open."

### SKIN TONIC

Promotes circulation, tightens and whitens the skin. To be patted on. Excellent for loose skin under the eyes.

\$5, \$2 and 75c a bottle.

### BLEACH CREAM

Bleaches and clears the sunburn and roughened skin; to be left on all night.

\$1 a pot.

### CLEANSING CREAM

Nourishes the skin and keeps it soft. Cleanses the pores without destroying their natural oil.

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Especially good for a very dry skin. Fills hollows and smoothes out lines.

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Mary Grey's unique little "Book of Beauty" will accompany your order.

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Between the Ritz and Fifth Avenue



# "B.B." Laces

Hand-made and "B.B." Laces shown side by side



Which is Which?

## Seeing Is Believing

GO to your favorite shop and ask to see the "B.B." Laces mounted on a card side by side with Hand-made Laces, of which they are reproductions; also examples of "B.B." Valenciennes and Cluny Laces washed 100 times.

You can beautify the most beautiful Gown or exquisite Lingerie with these wonderful "B.B." Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World.

ASK FOR "B.B." BOOKLET

BIRKIN & CO.

73 Fifth Avenue

NEW YORK

# J & J SLATER

Quality the  
Finest Obtainable



Custom made tan high lace boot, with light tan colored box cloth uppers. The heel is concave and built of leather. The toe cap is perforated and converges to a point, which extends well up on the vamp.

MAIL SERVICE  
Catalog

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Agents for Burbyotte, the non-inflammable and stainless glue.

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536 5th Avenue  
(Second Floor)

Designer of

Afternoon and Evening  
Gowns, Suits, Wraps,  
and Misses'  
Dresses



No. 100—This young girl's stunning frock is of blue chiffon velvet. The waist is coat effect with an inner bodice of lace. The tunic of ecru lace is trimmed with a band of fur and is gathered under a broad belt of blue satin ribbon finished with a smart bow.

No. 200—Attractive gown of black charmeuse; the long tunic is of black net trimmed with a band of wool broadtail and monkey fur.

The waist is bolero effect trimmed with fur and finished at the waist with a crushed belt of American Beauty velvet. A smart sash is gracefully swathed around the hips, giving the new long lines, and is finished at the back with a bow and sash ends.





## Lilas de Rigaud

"The Perfume of Old Fashioned Gardens and Tender Memories"

Through the dim gray mists of the gathering years creeps a fragrance, rarely sweet. It stirs the senses into vague remembering, then lulls them to an aftermath of peace.

The Old Fashioned Garden may be only a fragment of a treasured past but with Lilas de Rigaud about you, its joys are lived over and over and its memories bring deep content.

Extract, Toilet Water, Talcum, Face Powder and Sachet for sale at high class Toilet Goods Departments.

Send 15 cents to Riker Hegeman Company, 340 West Fourth Street, New York, for liberal trial bottle of Lilas de Rigaud or Rigaud's famous Mary Garden fragrance, either extract or sachet.

## RIGAUD

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398 Fifth Avenue, New York

(Opposite Tiffany's)

Send for Maurice Complete Catalogue of Gowns, Blouses, Lingerie and Real Laces

Picot Edgings, Shown in this Cut, Retail at 15c Yard

After the spring and summer of stiff linen collars—fall brings in a complete change. The soft little lace chiffon and lingerie collars again holding their own.

My stock is constantly changing.

I reproduce the smartest Parisian ideas and offer them at prices far below those quoted elsewhere.

My fall and winter blouses will be a delight to every gentlewoman because there is real value in my merchandise.

Before making your final selection send for illustrated catalogue.

If it's a Maurice blouse—it's in vogue.

V2102—Blouse of satin messaline, with attached belt to be worn either inside or outside the skirt.

The waist is cut with deep arm-holes, has the new sleeve with hemstitched cuffs, and a new style collar standing in back and low cut in front is also adorned by hemstitching to match the sleeves. Colors, White, Black, Navy and Russian Green.

Maurice price, \$3.50

V2101—Novelty waistcoat made of finest quality washable Society satin, guaranteed not to lose its lustre.

Rolling collar and adjustable lapels. The

back is cut in the long

coat style with detachable belt. Tight-fitting sleeves trimmed with satin buttons to match.

Colors, White, Black, Navy and Russian Green.

V2100

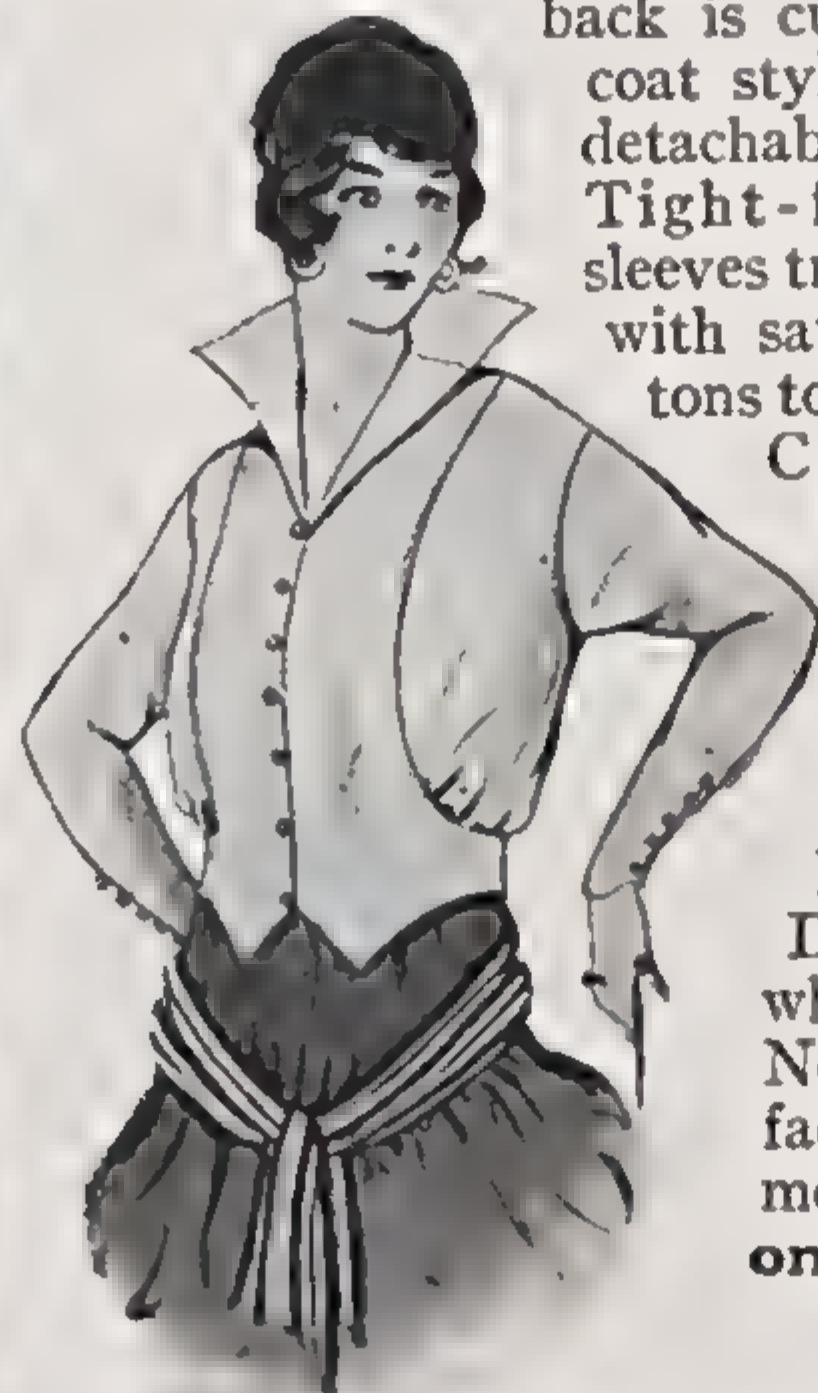
Maurice price, \$5.50

V2100—Novelty basque waist of highest grade lustrous black satin Duchesse, slightly gathered front with white satin lapels and white satin collar. New French dress sleeve with white facing. The front and sleeves are trimmed with jet ball buttons. Black only.

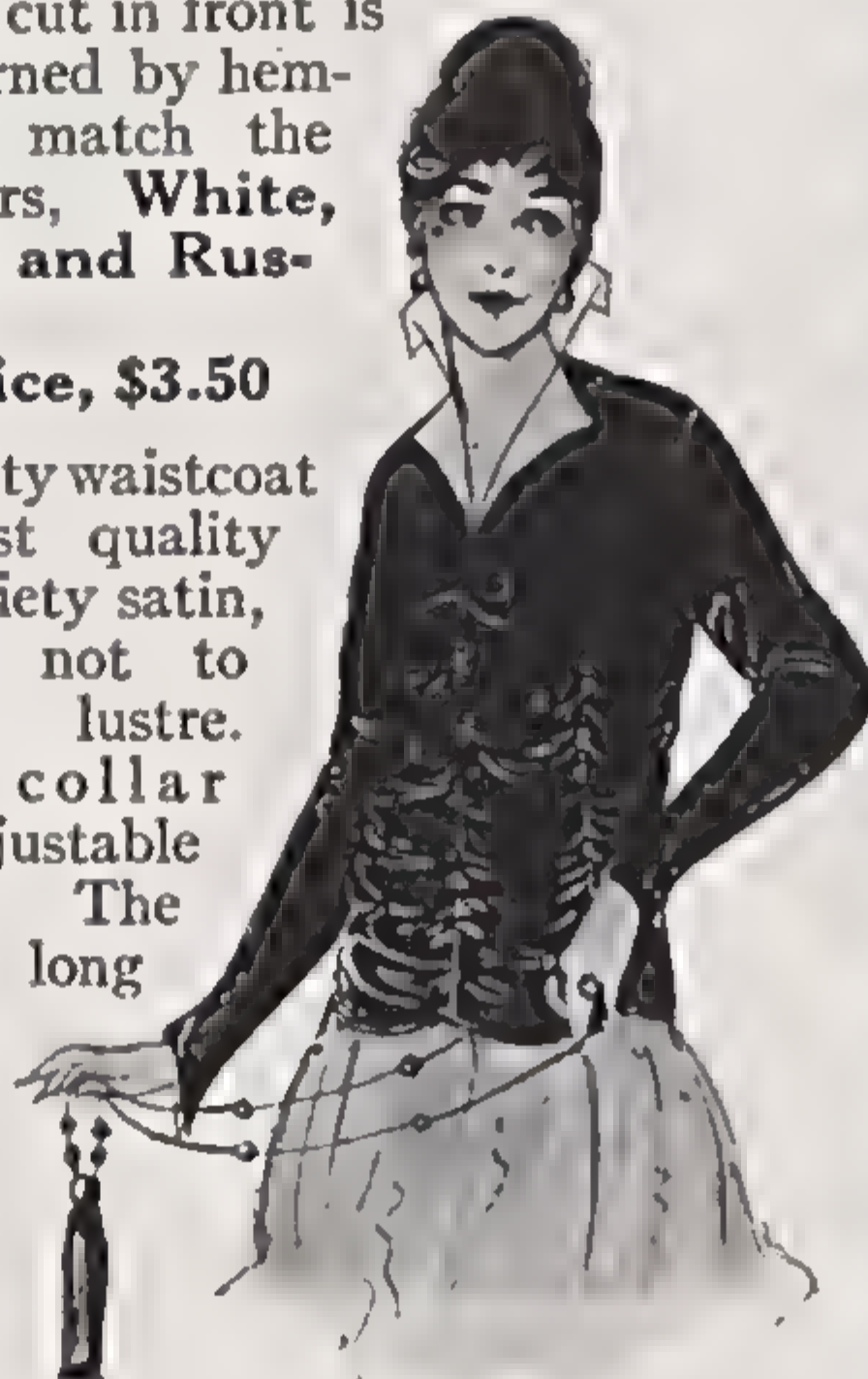
Maurice price, \$5.00



V2102



V2101



V2100

## Swope Shoe Styles



Free delivery everywhere in the United States

for this season—with descriptions and prices—will be found listed in their entirety in our

## New Fall Catalogue

Only the most highly approved fashions for Fall wear—boots, slippers, buckles, hosiery, accessories—have representation. A copy of this very complete and authentic shoe catalogue will be sent you free upon request.

Swope Shoe Co.

920 Olive St.

Saint Louis



## Take Your Turkish Bath at Home

Save the expense, inconvenience and waste of time of a Bath House, by taking your Turkish bath in the privacy of your own home with a

## SANITARY TURKISH BATH BLANKET

Made from the highest grade triple coated rubber sheeting—easily adjusted to fit any ordinary size tub. The metal parts are of pure aluminum to prevent rust.

An opening down the centre is fastened like a glove to prevent escape of vapor.

### Reduces Flesh

A few minutes' treatment each day will keep you in training like an athlete—reducing superfluous flesh in a natural, harmless way by inducing perspiration.

Will improve your health by drawing out the body poisons. This treatment is recommended by specialists as a means of keeping the body in good physical condition—thus preserving the youth of figure and complexion.

### Will Last for Years

With ordinary usage this blanket should last for several years. Write for further particulars, or better still—order today.

Price \$10 delivered, with full directions for use in your home.

SANITARY PRODUCTS COMPANY  
Dept. 2 Geneva, Illinois

Solicitors familiar with cultured trade write for special terms.







There is but one silk drapery that is absolutely guaranteed not to fade in either sun or water.

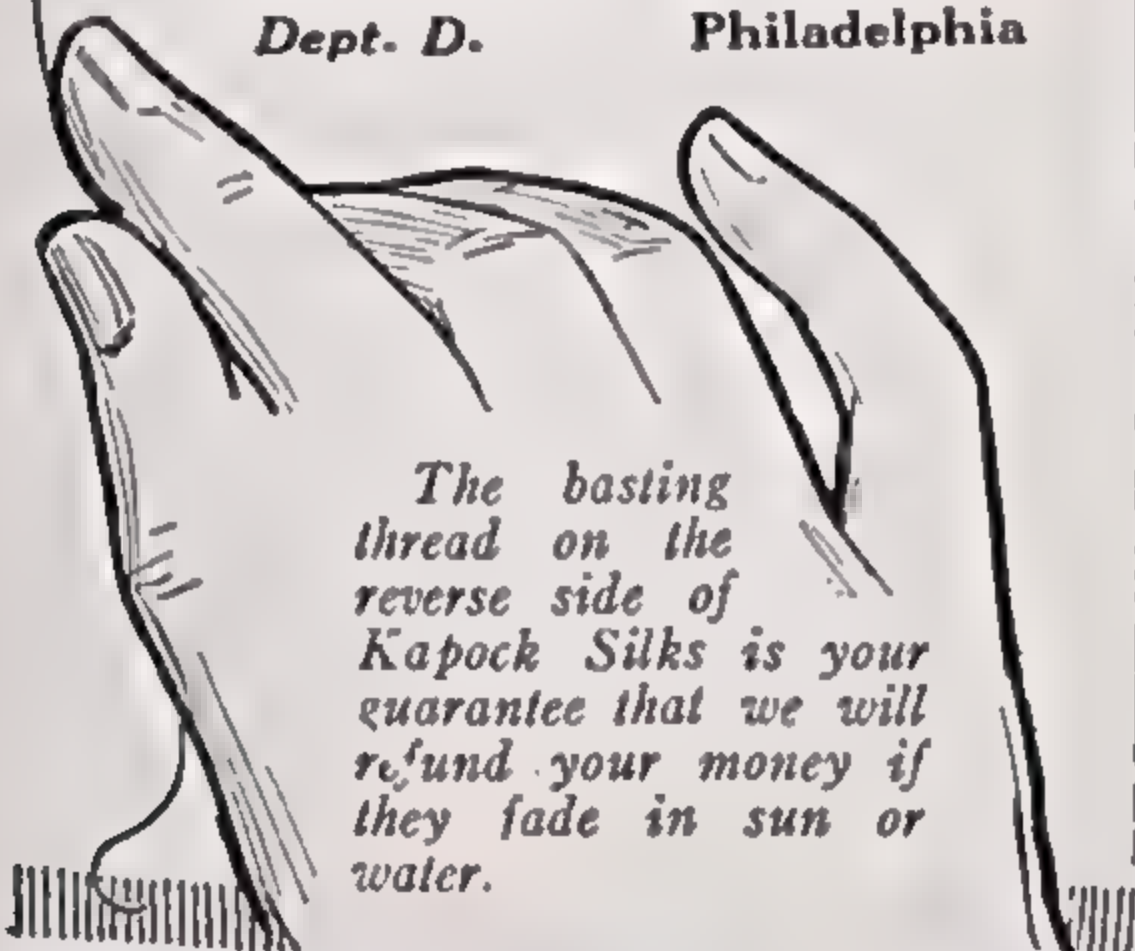


enable you to use silk with *permanent* color for your draperies—complete array of colors and designs. Cost less than half the price of fadeable silk.

We are enabled to extend to Kapock patrons a courtesy through which they can obtain for themselves at no cost whatever, valuable articles in gold, silver, or household furnishings. You are invited to write us for details.

Ask your dealer to show you Kapock Silks.

A. Theo. Abbott & Company  
Dept. D. Philadelphia



The basting thread on the reverse side of Kapock Silks is your guarantee that we will refund your money if they fade in sun or water.

## “ASK VOGUE”

UNTIL you have formed the habit of *asking Vogue*, you are not making the most of your subscription.

Do not waste time and perhaps money trying to solve questions of dress, of house decoration, of what to buy and where to buy it. Simply “Ask Vogue.”

Are you ever in doubt as to exactly the right way, according to the conventions of the moment, to conduct any social affair—from a picnic to a wedding—or to meet any social emergency? Vogue will help you.

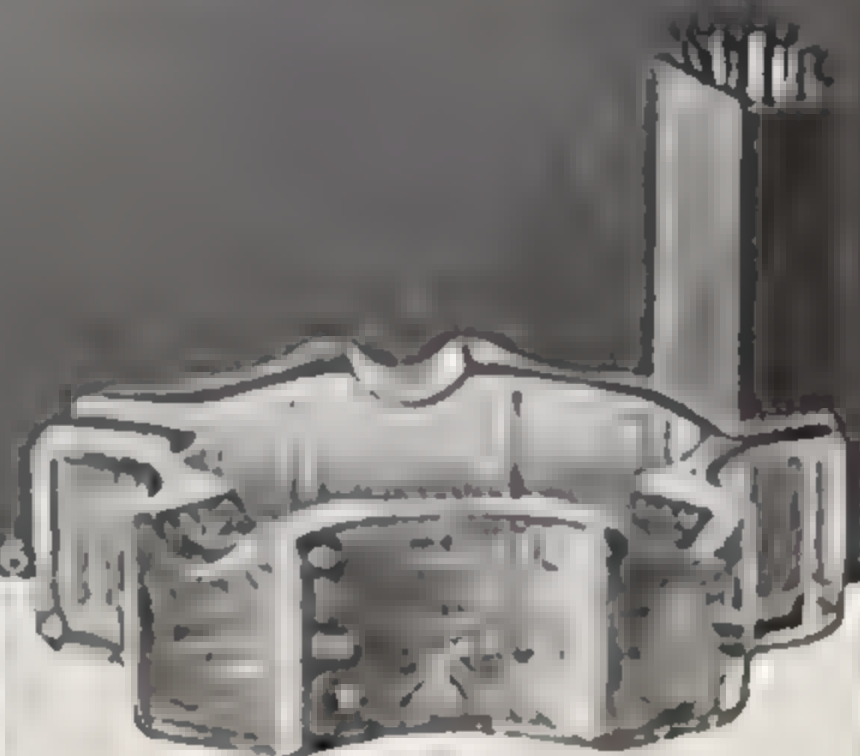
If you will think of Vogue more as a friend than as a magazine—a cultivated, experienced friend who has, literally at her finger tips, the whole world of fashion and society—you will always realize how much service Vogue can render to you. “Ask Vogue.”

For rules for correspondents, see page 20.



## “ASK VOGUE”

HEISEY'S  
GLASSWARE



If you want to please some smoker surprise him with an ash tray of

Heisey's Glassware

He'll appreciate their beauty and you'll both appreciate their “usefulness”—they are so easily cleaned and too substantial to be carelessly upset. If your dealer cannot supply the attractive designs shown here we will deliver them by Parcel Post, prepaid, at the following prices:

To points east of the Mississippi River—

No. 356....\$1.00  
No. 436.... .50  
No. 1184.... .65

To points west of the Mississippi River, add 50c to cover delivery. Write for illustrated booklet. Learn how many beautiful things for the home you can get in Heisey's Glassware.

A. H. HEISEY & CO.  
Dept. 40  
Newark, Ohio



FREE  
To Every  
Woman



HERE'S the daintiest gift you ever laid your eyes on—a whole week's supply of Marinello Face Powder—FREE. Of course, you know of Marinello Powder, but perhaps you have never used it, so simply to let you see how delightful it is we will give you enough of this exquisite powder to last you a whole week. Daintily put up in a charming, useful Lucky Elephant Coin Purse and Vanity Case finished in Gold, one side of which holds \$1.20 in change—the other contains a puff, mirror and powder. Send us your name, address, 2 dimes and 3 two-cent stamps, and both the case and the free Powder come to you prepaid. Write today—mention share.

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Porcelains and Potteries of Various Periods  
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MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear, Furs

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

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No. 1

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JARDINIÈRES

Woven by hand from the celebrated East India reeds. Water or weather does not affect them. Beautiful and artistic indoors and serviceable and attractive outdoors. Practically indestructible. ALL SIZES; ALL COLORS. Size to cover Standard 4 inch pot, style 7, or 5 inch pot, style 1; 35c each; 3 for \$1.00 postpaid. Send for illustrated price list of all sizes and styles. BOMBAYREED MFG. CO., Sole Makers, ATLANTA, GA.



No. 7

The Vogue Patterns on pages 75 to 88 of this number are a complete illustrated résumé of the new mode. Read each page carefully.

B. & P. Wrinkle Eradicators or Frowners

smooth out the wrinkles and crow's feet that mar your beauty.

They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. Frowners for between the eyes, Eradicators for lines in the face.

Either kind sold in 25c., 50c. and \$1.00 boxes, including a booklet “Dressing Table Hints” at drug and department stores everywhere. If your dealer cannot supply you, send direct, postpaid, on receipt of price.

B. & P. CO. (Two Women)  
1790 East 68th St. Cleveland, Ohio

WHILE  
YOU SLEEP



## A Very Unique Woman's Shop,

specializing in only  
the more exclusive  
ideas in Gowns,  
Frocks and Waists.

Not a shop of hack-  
neyed styles—nor  
of prohibitive prices  
—but one where the  
newest, crispest,  
cleverest things are  
always to be seen.

Ask to see our "Lady  
Luxury" gown. A  
new Cecile-Marie  
creation.

We solicit out-of-town  
patronage.

**MAISON CECILE-MARIE**  
**GOWNS and FROCKS**

910 Seventh Ave near 57th Street  
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MISS CECIL KERN—ARTISTE

## INDIVIDUALITY IN FOOTWEAR

Style—Quality—Comfort

**D**ISTINCTIVE footwear for wom-  
en of taste and discrimination.

Smart shoes made to your order to harmon-  
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No. 12

## Button Boot Patent Fox

Brown Suede Top, or Made in Grey or Colors. Welt  
or Turn Sole, Cuban or Louis XV Heel, any Height.

Price } Turns \$14.00  
      } Welts \$17.00

Write for Catalogue V showing over  
50 exclusive and attractive models.

# E. HAYES

Ladies' Fine Custom Shoes

9-11 West 29th Street, New York



Reduced illustration from *The House Beautiful*

## The Magazine of The Home The House Beautiful More Beauty—Less Price

Two important changes for the better are inaugu-  
rated with the October number. The magazine  
will appear in a wholly new dress, including deco-  
rations and initials designed by Mr. Bruce Rogers.  
Also, the subscription price will be changed from  
\$3.00 to \$2.00 per year,—single copies 25 cents.  
In this manner, the publishers propose to make  
The House Beautiful the greatest value for price  
in its particular field.

Whilst the quality is being raised, the price is being  
lowered,—whilst all things else are advancing, we  
are reducing costs. Today, The House Beautiful is  
unquestionably the magazine de luxe of its class,  
and it grows more helpful and more beautiful  
with every number!

Note a few of the interesting articles for October:—

*A Venture in Remodeling*

*The Colonial Drawing Room*

*The Hospitality of Doorways*

*The Arch in Domestic Architecture*

*The Art of Home Building*

*A Planner of Pleasant Houses*

*Town Planning on a Large Scale*

*Noiseless and Frictionless Heating*

In order to attract thousands of new readers who  
prefer to pay \$2.00 rather than \$3.00, we make  
the following

## SPECIAL INTRODUCTORY OFFER Nine Months for \$1.00 Portfolio Free

The House Beautiful,  
432 Fourth Avenue, New York

Date..... V. 10

Gentlemen:—For the enclosed \$1.00, send The House Beautiful for nine  
months, together with Portfolio de Luxe of Interior Decoration, containing  
color plates and descriptions of unusual decorative effects.

Name.....

Address.....

## The Louise Danseuse



## Combination Corset & Knickerbocker

A dancing garment of unique dis-  
tinction. Nothing like it on the  
market, combining corset and knick-  
erbockers, which detach from corset.  
Two pairs of knickers with each  
garment.

Garment lightly boned to give support and con-  
trol the hips, leaving the figure free and supple  
as demanded by fashion to-day.

Ideal for dancing, stage and street-wear.

Ready-to-Wear, \$5, \$10, \$15.

Made-to-Order \$18.00

Ask for them at all high-class stores or write  
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## FRENCH GERMAN SPANISH ITALIAN



Is Easily and Quickly  
Mastered by the

## LANGUAGE-PHONE METHOD

Combined with

## ROSENTHAL'S PRACTICAL LINGUISTRY

With this method you hear the living voice of  
a native professor repeating each word and  
phrase correctly and distinctly. He speaks as  
you choose—slowly or quickly; for a few mo-  
ments or for hours at a time.

Any one can learn a foreign language who  
hears it spoken often enough. And by this  
method you can hear it as often as you like.

You simply practice during spare moments or  
at convenient times, and in a short time you  
speak, read and understand a new language.

Advantages That Make It Ideal for Home  
Study.

It is not expensive—you or any member of  
the family may use it.  
It can be used on your own talking machine.  
Columbia, Victor, etc.

The lessons are a pleasant mental diversion,  
never a task, because they deal with interesting  
and practical subjects from the start.

You hear the language spoken and speak it  
yourself from the very first lesson.

You can have the lessons at such times as you  
are in the mood to listen, because the teacher  
is always at your service.

These are only a few of the many advantages  
that have attracted thousands of men and wom-  
en—in all professions—in business—in society—to  
this method, as the most perfect, natural and  
successful way of acquiring a foreign language.

This method is highly endorsed and recom-  
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Yale, Princeton, Johns Hopkins, Cornell, U. S.  
Military Academy, Boston, Virginia, St. John's  
College, Minnesota, College of St. Francis  
Xavier, St. Joseph's College, Colorado, Pennsyl-  
vania, Stevens Institute of Technology, De La  
Salle Institute, Brown, Columbia, Manhattan,  
New York, Michigan, Chicago, Syracuse.

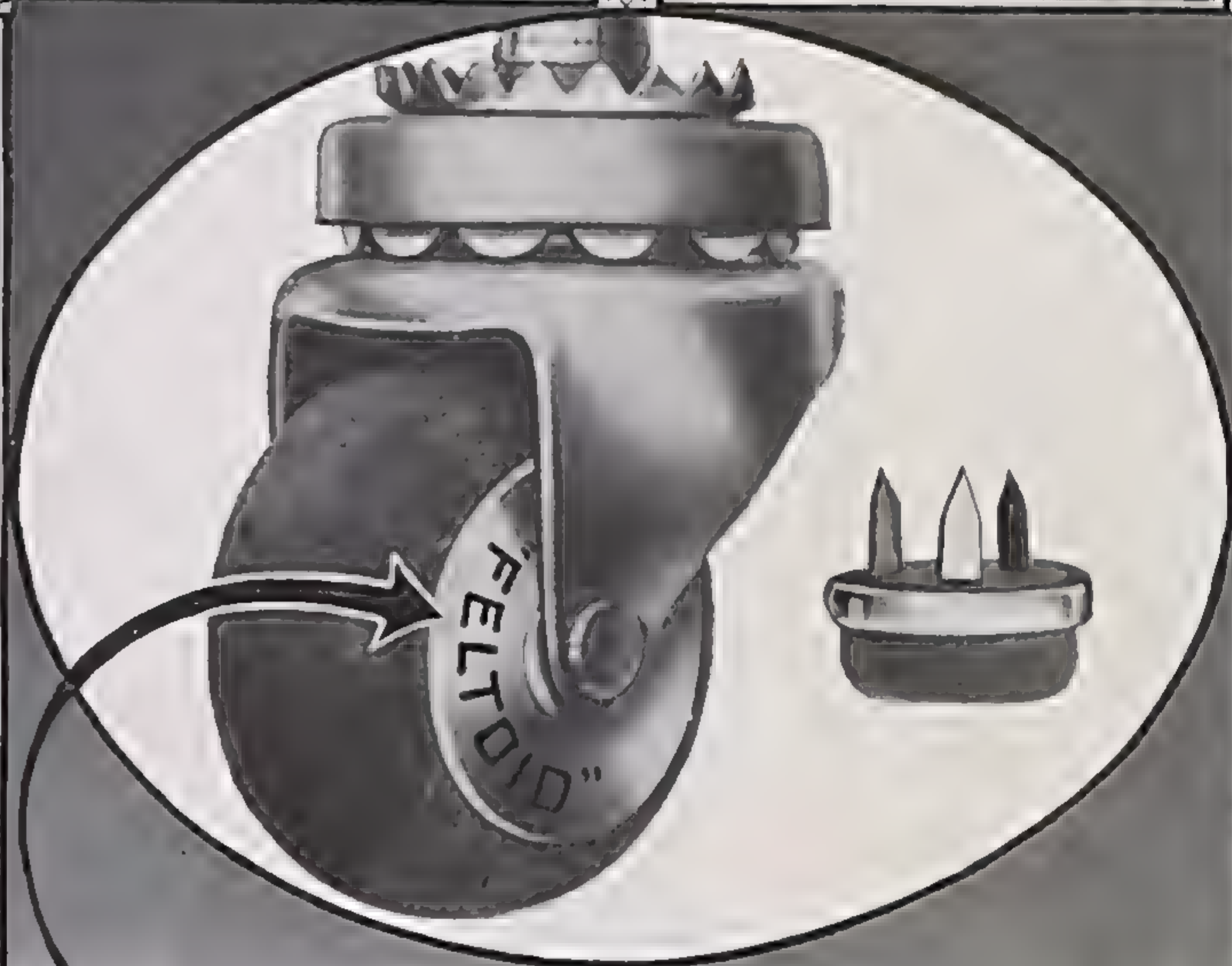
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the intellect, widens your acquaintance commer-  
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## THE LANGUAGE-PHONE METHOD

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## One Word FELTOLD

means *real* floor-saving and rug-protection.  
The only casters which do fully what a caster should do are

# FELTOLDS

Ordinary iron, rubber, wood and leather casters cost less than Feltoids. But the great ruin they cause makes them an extravagance in the end. The few cents you save by using cheap casters soon run into dollars in floor repair bills.

The marless—noiseless—durable Feltoids give a service a hundred times more valuable than the extra price asked for them. Made of a specially processed material, they are capable of bearing tremendous weight without losing their resiliency which eliminates floor and rug damage.

*There are no casters like Feltoids—  
none that can do the Feltoid work.*

To be had at furniture, hardware and department stores.

Write for Feltoid Booklet No. 3

**THE BURNS & BASSICK CO.**

Dept. S

Bridgeport, Conn.



# STEINWAY

Choose a Steinway Piano for your home with the positive knowledge that it is the ideal of the most famous pianists:

### Liszt

*"... a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects."*

### Paderewski

*"The beauty of the tone, the power of its resonance, and the perfection of its mechanism..."*

### Rubinstein

*"... your unrivaled piano-fortes... for excellence and capacity for enduring the severest trials."*

### Josef Hofmann

*"... beautiful liquid tones of the treble, the singing quality of the middle, and the sonority of the bass."*

Write for illustrated literature and name of the Steinway dealer nearest you. Mention this magazine.

**STEINWAY & SONS**

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Hot dishes or moisture will ruin it unless it is carefully protected.

### "The Star" Asbestos Table Pad

of especially prepared asbestos, covered with heavy double faced cotton flannel, is made for round, square or oval tables. It folds into convenient size to be laid away and special sizes can be made to order.

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roidered  
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THE MARCEL  
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"Why is not the skin of your face as fair  
and firm as that of your body? If you look  
older than you are it is because you are not  
doing what you should to help nature. My  
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**Physical Culture  
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do for the face what my exercises for the  
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marvelous. In six or ten minutes a day you  
can do more with these exercises at home  
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See page 134





Distinctive and Individual Dinnerware  
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Decoration  $\frac{3}{16}$ -in. gold border and gold shoulder line, applied and fired **TWICE** to assure greater durability.

Composition of 107 Piece Service as follows:

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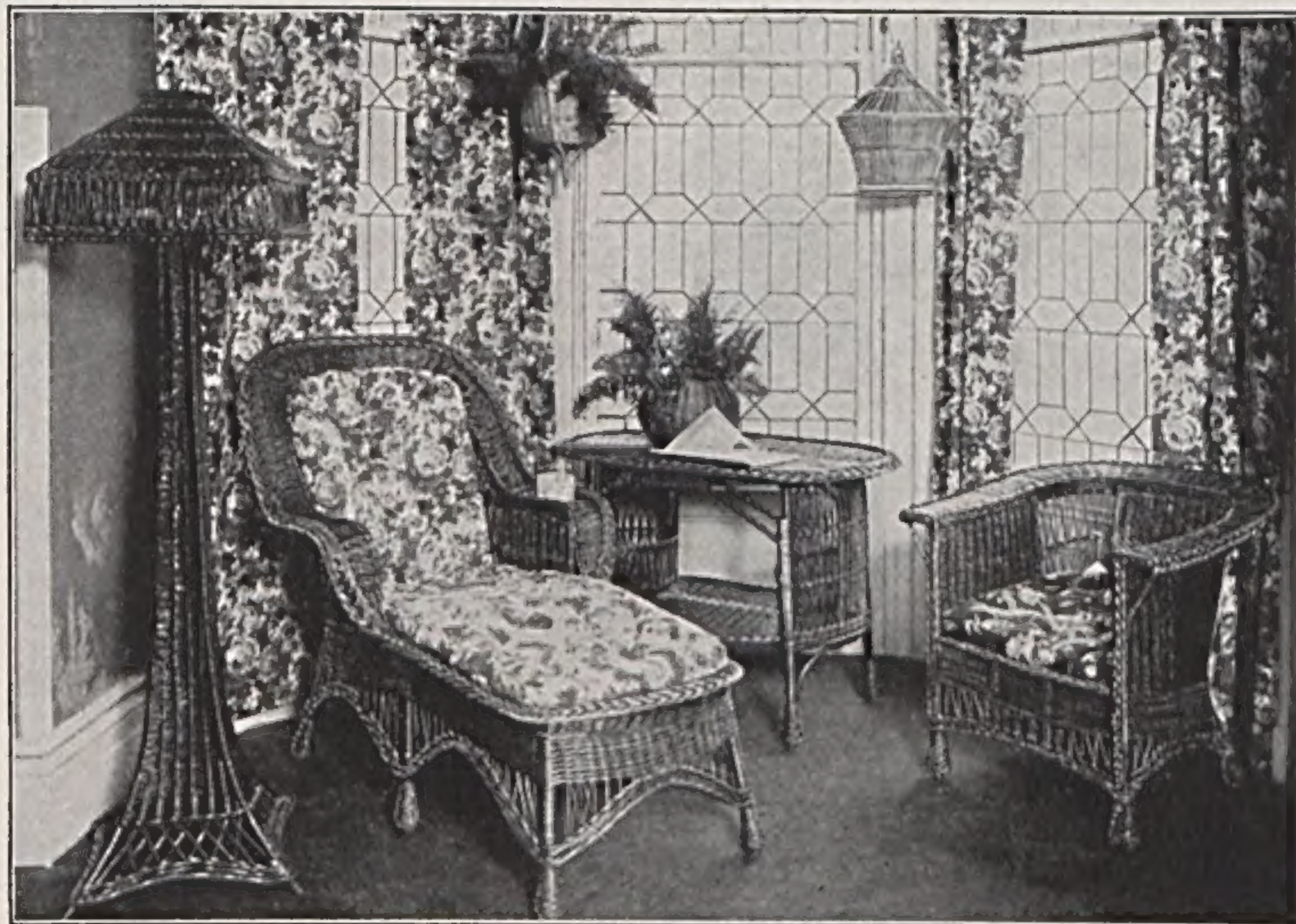
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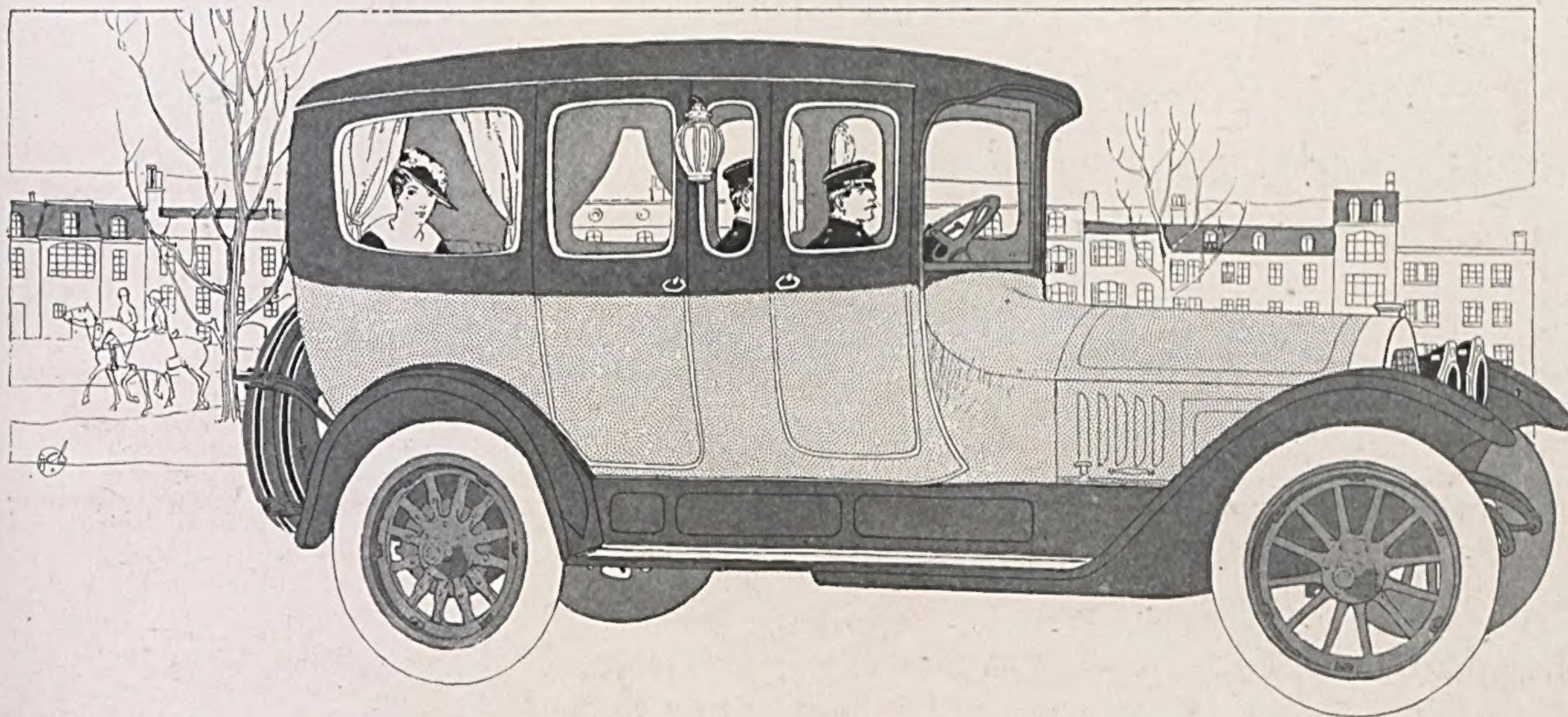
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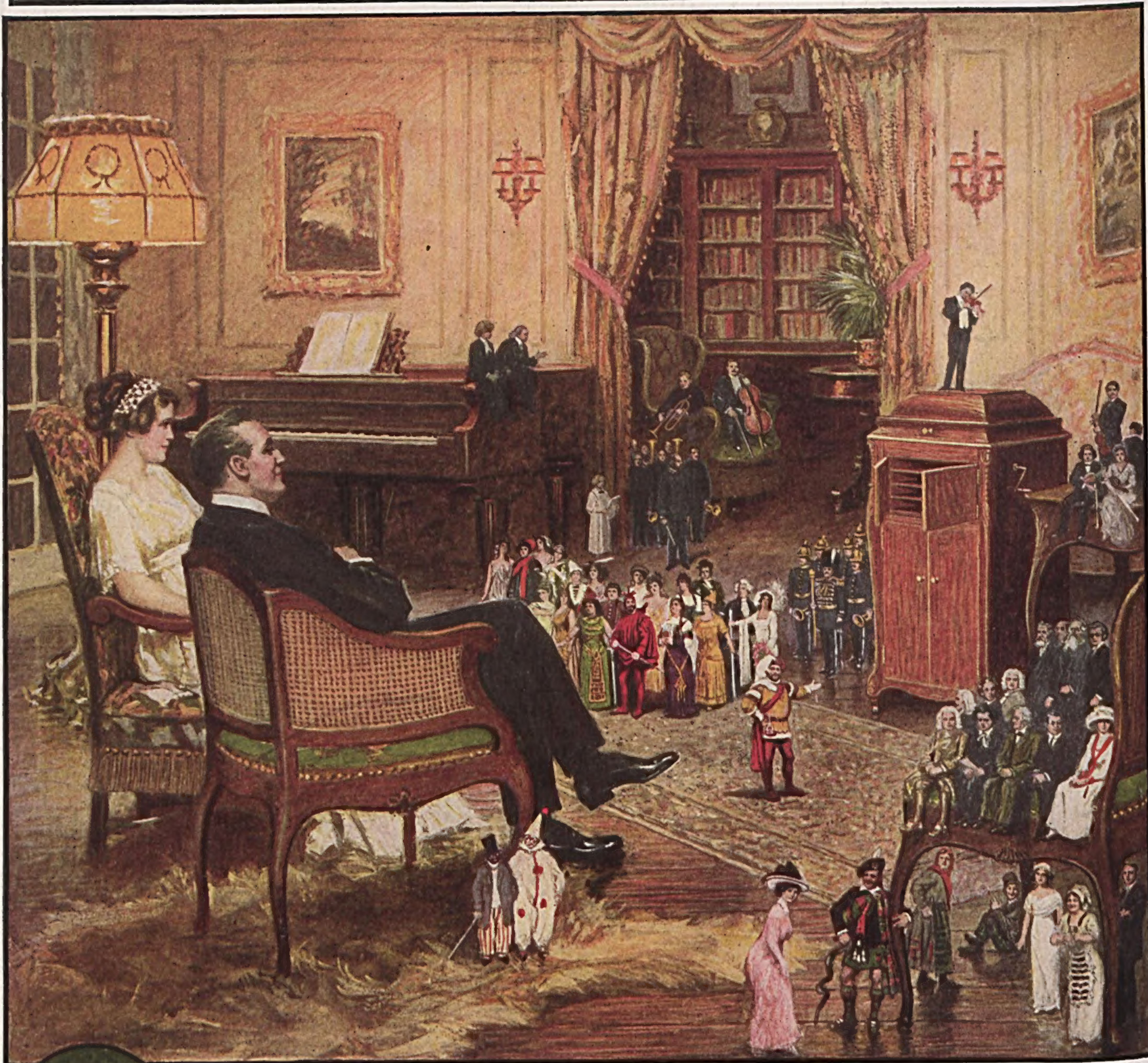


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